



DOCTOR WHO

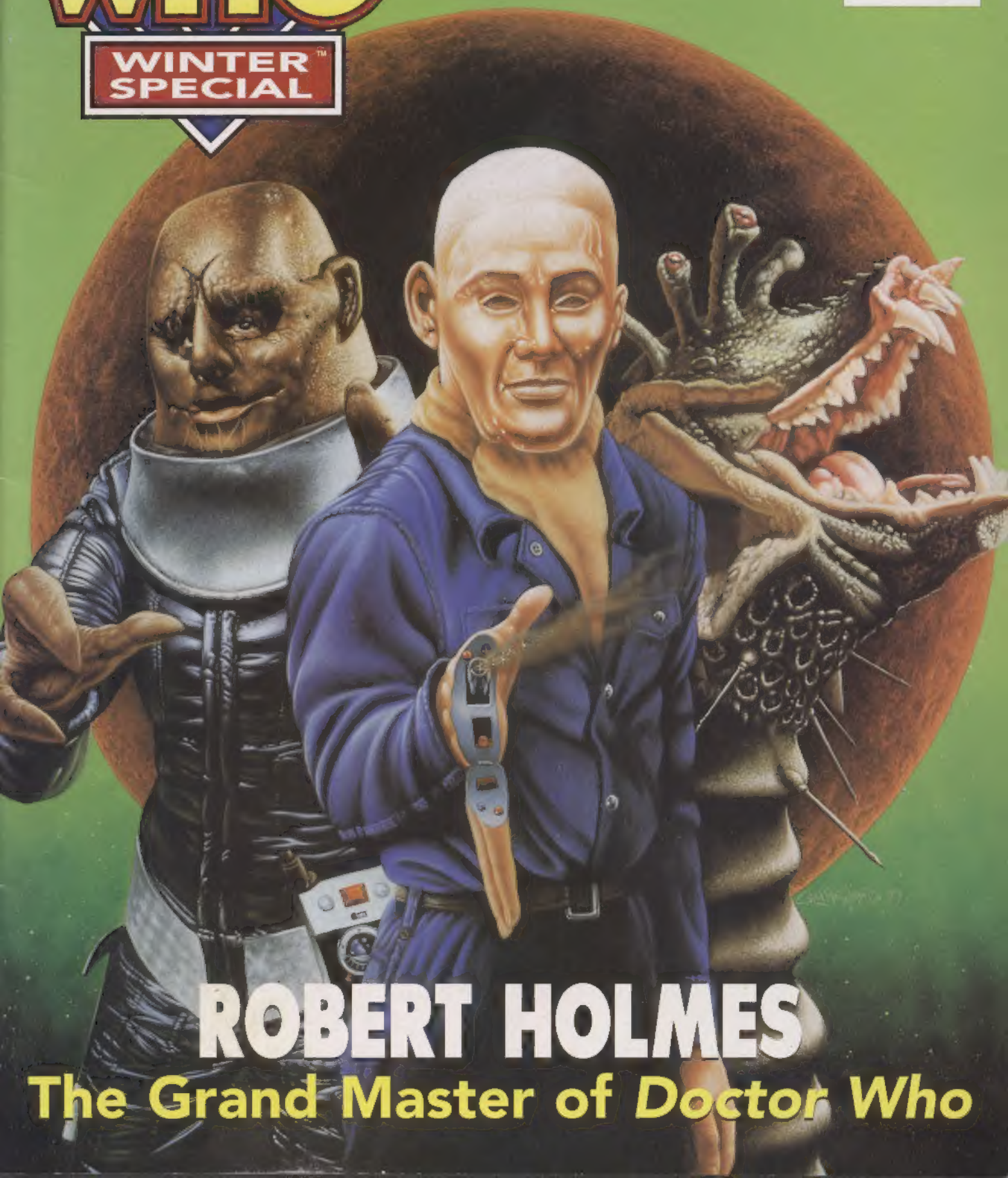
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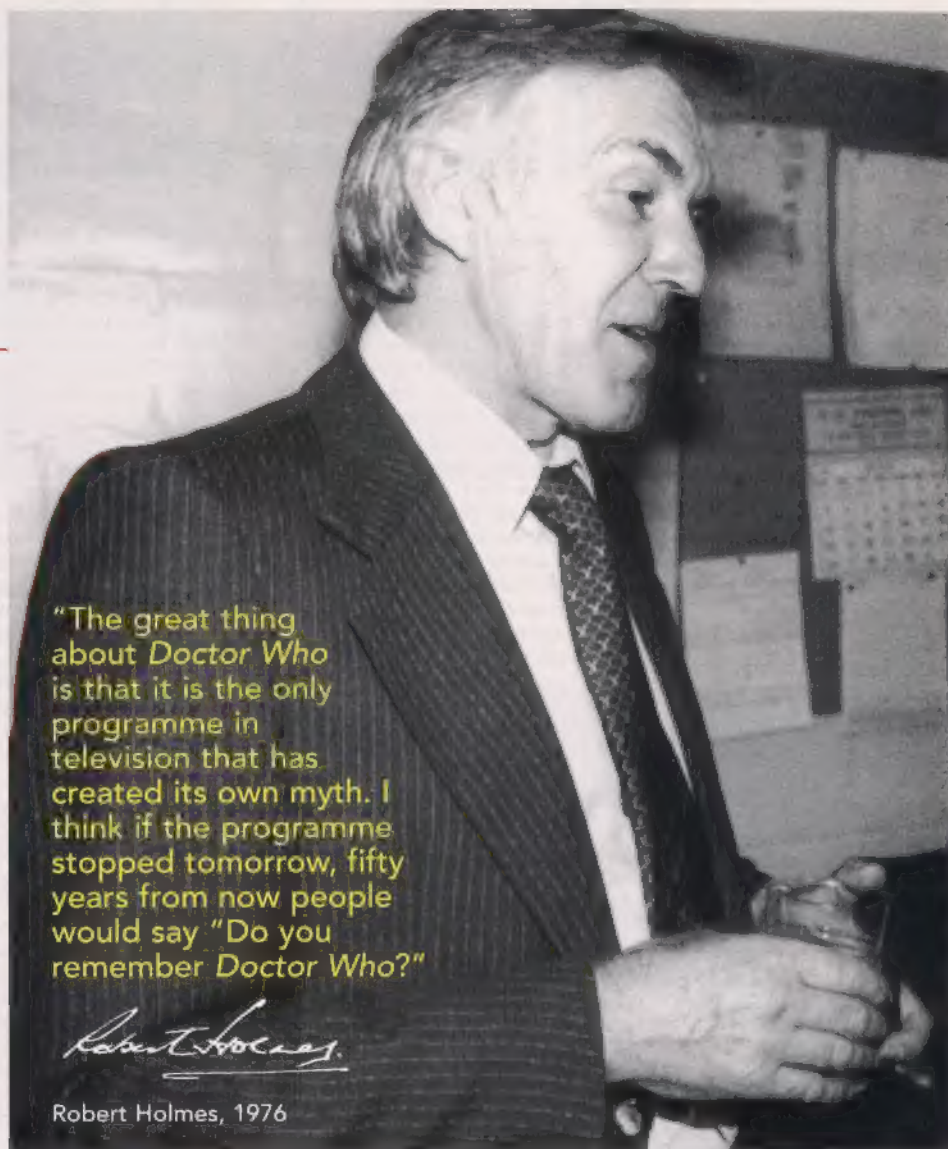
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"The great thing about *Doctor Who* is that it is the only programme in television that has created its own myth. I think if the programme stopped tomorrow, fifty years from now people would say "Do you remember *Doctor Who*?"

Robert Holmes

Robert Holmes, 1976

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Doctor Who Winter Special Published by **Marvel Comics UK Ltd**, Chairman: **Jim Galton**, Managing Director: **Mike Hobson**, Editorial Director: **Paul Neary**, Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Tel. 071 497 2121. Not for sale in Canada and the United States of America. All *Doctor Who* material is © BBC TV1994, Diamond logotype © BBC Worldwide Publications 1973. Licensed by BBC Worldwide Publications Ltd. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. The publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by **Marketforce (UK) Ltd**, 247 Tottenham Court Road, London W1P 0AU 071-261 5555. ISSN 0963-1275



However Improbable...

Philip MacDonald takes a look at Robert Holmes' influence on *Doctor Who*, both as a writer and script editor and discovers some of the subjects that Holmes covered of which few of his peers would dare...

Robert Holmes' influence on the ongoing text of *Doctor Who* was, of course, enormous. Few writers can lay claim to creating or introducing quite as many of the programme's perennial mythologies. The Sontarans, the Master, the Autons, the Rutans, the White Guardian, the Valeyard, Jo Grant, Romana and Liz Shaw all make their debuts in Holmes scripts, and although he cannot be said to have been solely responsible for the creation of all of them, it was Holmes who fashioned their first appearances and put the first words in their mouths. Over and above this are innumerable additions to the ongoing myth: the TARDIS' isomorphic controls, the prototype Bessie, the origin of the Fourth Doctor's scarf, the names of planets such as Metebelis Three and Gallifrey itself, Kasterborous, Tellurians, the coordinates ten-zero-eleven-zero-zero-zero-by-zero-two, even the truth behind the Fifth Doctor's penchant for celery; all were provided in scripts by Holmes.

While *Doctor Who*'s success is often attributed to the unique and

Who's fantasy purports to offer an escape. From the grey-faced, double-speaking politicians of Inter Minor, with their systematic use of "One" in place of the first person singular, to the secretarial jargon of the Company on Pluto ("Productivity-wise, an ongoing insurrectionary situation would not be acceptable to my management"), it is the stifling language of British bureaucracy which provides Holmes with the starting-point for many alien cultures. It is the same labyrinth of middle-management lingo in which Mr Popplewick seeks to entrap the Doctor in Part Thirteen of *The Trial of a Time Lord*, Holmes' last transmitted episode. Of course, like all the best science-fiction, Holmes' finest *Doctor Who* writing is not about the future at all; it is a commentary on the values of the present. Commentator Runcible serves a far more significant purpose than merely sketching in for us the facts and figures of the Resignation ceremony in *The Deadly Assassin*; he illustrates that Gallifreyan society is fashioned as much at the whim of media hype and political manipulation as our own, and that its highest public occasions are prey to the same sort of glib inanity of interpretation when broadcast to the masses.

STATUS QUO

Many Holmes stories open with an established status quo in which a technologically formidable power holds thrall over an oppressed population of humanoids whose lifestyles, education and knowledge are manipulated by the aliens. The clearest examples are *The Krotons*, *The Sun Makers* and the first segment of *The Trial of a Time Lord*. In each story the oppressed people are victims of disseminated misinformation which is used to keep them docile and obedient. The Gonds, the Underground Dwellers and the citizens of Megropolis One (the latter two are both referred to as "work units") are all encouraged to believe that they would die if they strayed from their cities, and all have bizarre gaps in their knowledge which help the Doctor to theorise about the nature of the enemy. This is the logical conclusion for the sort of alien society which relies on the likes of Runcible for its news coverage (and again, the Time Lords maintain an unhealthy taboo about the wilderness outside the Capitol). Holmes is clearly fascinated by propaganda; by the ways in which politicians manipulate the truth to control the status quo. Nowhere is this clearer than in Borusa's decision to rewrite Chancellor Goth's role in Time Lord history in *The Deadly Assassin*. In *The Sun Makers* Holmes allows the Doctor to confound the Company by exactly the same sort of media manipulation, sabotaging the Gatherer's surveillance cameras to make himself appear to be elsewhere and later initiating a full-scale revolution simply by releasing a news bulletin telling the work units that there has already been one. Similarly, the Sontarans use what amounts to camera trickery to put the Doctor off his own scent in *The Two Doctors*. In *The Caves of Androzani* Chellak and Sharaz Jek repeatedly attempt to second-guess one another by

seemingly limitless flexibility of its format, the truth is that Robert Holmes, in common with many of the programme's most prominent and successful writers, restricted himself to a surprisingly narrow canvas and returned time after time to explore very similar themes, settings and characters. In **DWM 217** (*Flights Through Eternity*) I suggested that Holmes' skill in evoking a particular period of Earth's history lies largely in the deployment of a heightened, flamboyantly unrealistic style of dialogue among the characters local to that period—a dialogue into which the Doctor himself must dip as though into an alien language; witness the Doctor's feigned Twenties vocabulary on his first encounter with Major Daly in *Carnival of Monsters*. The behavioural signals introduced by Holmes in his historical stories also suggest that the Doctor is slipping into the physical idiom of the time, from his knowledge of the Queensberry rules to his Sherlock Holmes costume in *The Talons of Weng-Chiang* and the ready aplomb with which he hurls chicken-bones over his shoulder when dining at Sir Edward's table in *The Time Warrior*.

SPEAKING IN TONGUES

It is, then, a pleasing paradox that by contrast the majority of Holmes' future or alien settings are constructed on an exaggerated version of the dialectic patterns of middle-class twentieth-century Britain—the very time and place from which *Doctor*



Above: Trau Morgus (John Normington) and Krau Timmin (Barbara Kinghorn) deal in deceit in *The Caves of Androzani*.

Right: Dibber (Glen Murphy) and Glitz (Tony Selby) face four grey walls in *The Trial of a Time Lord*. Photos © BBC Video.





Right: A mummified robot from *Pyramids of Mars*.

Below: The Doctor (Jon Pertwee) confronts Linx (Kevin Lindsay) in *The Time Warrior*. Photos © BBC Video.

broadcasting misinformation which they know will be intercepted by bugging devices, while the Valeyard edits the Matrix's account of Glitz's adventures on Ravalox to conceal the truth about himself in *The Trial of a Time Lord*.

Language is paramount in Holmes' writing; not a word is misplaced or ill-chosen. *The Space Pirates* pretends to be a space opera, but of course its vocabulary and characters reveal it instantly to be a western, so that the visual and verbal iconography of the two disparate styles are continually inserted into one another to create something far more lively than either. It is this sort of juxtaposition which has perhaps given Holmes a reputation for surrealism. In actual fact there is very little of the surreal in *The Deadly Assassin's* notorious Matrix sequences after the initial encounters with the Samurai, the nightmare surgeon and the miniature train; most of Part Three

Morgus would be the only political double-crosser in *The Caves of Androzani*, but her presence, along with Stotz's passionless despatch of his partner Krelper, ensures that treachery is endemic in the story's world-view.

Holmes' characters and settings are often realignments of his own past creations, suggesting a deep fascination with particular character types and particular political situations. Many of Holmes' most memorable villains are horror-comic creations with a humanitarian or a political twist which furnishes them with a more than cardboard character. A recurring motif in Holmes' work is the insane, desperate, physically and mentally crippled villain lurking in the catacombs, relying on the fiendish work of his sinister henchman to spring him from entombment. Sutekh, Magnus Greel, *The Deadly Assassin's* Master and Sharaz Jek all conform to this pattern, while Holmes' influence as script editor is keenly felt in similar creations such as Davros and Morbius. Even the Krotons, the Collector, Linx and Drathro subscribe to the same basic image, hidden away from the general eye in the bowels of the castle and manipulating events with their mysterious and fearful technologies.

When a familiar Holmes character reappears in a different guise, however, there is usually a significant shift – and often the later versions have a far harder edge. Sabalom Glitz is a direct descendant of Garron (even to the extent of having almost identical dialogue – compare “I admit I had to wrestle with my conscience, but fortunately I won” with “I’m sure my conscience will prick a little, but where money is concerned that doesn’t usually last very long”), and like Vorg he uses snatches of Romany, but in his first story at least he

Language is paramount in Holmes' writing; not a word is misplaced or ill-chosen.

resembles a straightforward jungle warfare film. After the initial leap of imagination in juxtaposing one jarringly unlikely scenario with another, Holmes concentrates on exploiting the absolute realism of the situation. Whatever remains, however improbable, must be the truth, as Holmes' namesake famously observed, “Egyptian mummies building a rocket? That’s ridiculous!” cries Sarah in *Pyramids of Mars*, and of course it is, but she says it just before the viewer does and so the internal reality of Holmes' narrative is maintained.

TALKING HEADS

Whereas in *Doctor Who's* latter years characters seemed to be defined primarily by their extravagant outward appearance (*The Happiness Patrol's* Helen A, for example, or indeed the entire cast of characters in *The Greatest Show in the Galaxy*), it is language and dialogue which create Holmes' characters. Their vocabulary and linguistic range tell us what we need to know about them. Even without his three-piece suit and droning delivery, we would know from his words that the Collector in *The Sun Makers* is a civil servant first and an alien seaweed second. When we first encounter Romana in *The Ribos Operation*, her textbook sentence constructions immediately tell us that she is top-heavy with academic learning in direct contrast to the Doctor's active experience of the universe. On a more fundamental level, Garron's endless range of accents and assumptions of differing social ranks in the same story are used as a sign of his duplicity, but also betray his familiarity with Earth cultures. In *The Ark in Space*, Rogin's informal vocabulary and inconsequential chit-chat marks him out as a free-thinker among the oppressively functional speech on Nerva Beacon. There are dozens of other examples.

TWO'S COMPANY

Holmes' oft-cited penchant for ‘double-acts’ is the natural result of his particularly fine sense of dialogue imposing itself on the common dramatic expediency of uniting a pair of characters whose conversations will advance the storytelling. Kalik and Orum, Irongron and Bloodaxe, Jago and Litefoot, Glitz and Dibber, Gatherer Hade and Mam, Garron and Unstoffee, Oscar and Anita, Spandrell and Engin, Vorg and Shima, Morgus and Timmin, Stotz and Krelper – the list goes on, and yet in each pair (with the exception of the pre-eminent Jago and Litefoot) there is one character who is almost entirely redundant in plot terms, and who lives and breathes entirely to colour the story with the appropriate mood and suggest undertones of social activity. Without Bloodaxe, for example, Holmes would be unable to represent Irongron's idea of normality. Without Timmin,





Above: Con-games with Unstoffs (Nigel Plaskitt) and Garron (Iain Cuthbertson) in *The Ribos Operation*. Photo © BBC.

Below: The tragic Sharaz Jek (Christopher Gable) from *The Caves of Androzani*. Photo © BBC Video.

is far from the lovable rogue. For all his double-dealing Garron would never have been prepared to snipe down the Doctor in cold blood or gas the tunnels beneath Marb Station. Similarly Stotz is a far more psychotic interplanetary gun-runner than his predecessor Rohm Dutt, and it is interesting that he perishes in a hail of bullets while Dutt dies by poetic rather than human justice, dragged underwater by the indiscriminating Kroll.

FACE TO FACE

Sharaz Jek, perhaps Holmes' most sophisticated Doctor Who character, follows a distinct line of inheritance as already noted, but while he subscribes to the same essential cliché as Sutekh or *The Deadly Assassin's* vision of the Master – that he is motivated by pure hatred – the true depth of his character resides in the fact that he is prey to the far more tender susceptibilities of vanity and, ultimately, love. He is stung by his own disfigured appearance for the sort of aesthetic reasons which are tossed aside as fleshly weaknesses by Morbius and Greel, and it is this degree of self-consciousness which lends a compassionate truth to Jek's otherwise no less clichéd obsession with Peri.

Holmes' preoccupation with bureaucracy has already been mentioned; another recurrent theme is capitalism. While other Doctor Who writers often employ space opera stories as a depiction of pioneering empire-building, exotic technology and frontier clashes with new races, Holmes' depiction of humanity's future is almost exclusively concerned with the expansion of commercial enterprise in which the villains intend to exploit the primitive wilderness and/or the disadvantaged indigenous species for a quick profit. This theme appears, each time in a subtly reorganised setting, in *The Space Pirates*, *The Sun Makers*, *The Ribos Operation*, *The Power of Kroll*, *The Caves of Androzani* and the Ravalox segment of *The Trial of a Time Lord*. Even on present-day Earth Holmes pits the Doctor against business concerns; in their best moments the Nestenes are a wickedly satirical creation who successfully use the retail and advertising industries to convince humanity that the weapons of its own destruction are highly desirable fashion accessories and innocuous toys.

All of this points to Holmes' earnestness; the writer so often celebrated as a master of humour was, of course, profoundly political. Terrance Dicks has told how, in his capacity as script editor, he found it necessary to remove some of the more ghoulishly colourful dialogue from Holmes' *The Time Warrior* (memorably Irongron's line "I'll crunch his eyeballs in my soup!") but far more revealing is the alteration to a particularly tough-edged Holmes scene made by Dicks in his novelisation of *The Sun Makers*. Whereas in the televised version the

Gatherer is gleefully and unrepentantly murdered and the rebels respond with cheers to Veet's anticipation of a similar fate for the Collector, in Dicks' novelisation the rebels "turned away in disgust" and "shuffled off the roof, a bit shamefaced. There was a general feeling things had got out of hand, gone a bit too far." Holmes is not quite unique in injecting a degree of hardness into Doctor Who's long history of conveniently bloodless revolutions, but certainly he is readier than most to confront the political reality.

THE ARMOURY SHOW

Holmes is particularly harsh on the military; his is a universe in which soldiers and in particular officers are objects of ridicule and mistrust, while the big bangs and devastating firepower prevalent in the work of some other writers present unreliability and hidden peril. Three of his stories – *The Time Warrior*, *The Power of Kroll* and *The Caves of Androzani* – revolve around the unscrupulous supplying of arms to those incapable of moderating their use, while in *Terror of the Autons* the Doctor boils out the core of the Master's volatilis before it falls into the hands of UNIT's research team. The Sontarans are a race whose militaristic ambition is initially represented in *The Time Warrior* as vain, destructive and ruthless, and by the time of *The Two Doctors* Stike is a scant few steps away from the foolish buffoonery of Graham Chapman's Monty Python General. Holmes is fond of deflating romantic notions of military campaigning and showing them as nothing more than a hollow vainglory. Examples are littered throughout his work. In *The Time Warrior* Sir Edward's health has





Above: An officious Time Lord (David Garth) drops in on the Third Doctor (Jon Pertwee) in this behind-the-scenes shot from *Terror of the Autons*.

Right: The Fourth Doctor (Tom Baker) finally comes home in *The Deadly Assassin*. Photo © BBC Video.

been ruined by a crusading expedition; the Doctor and Peri gleefully lampoon Chellak's self-image in *The Caves of Androzani*; Lethbridge-Stewart receives some of the Third Doctor's choicest put-downs in Holmes stories; and in *The Ribos Operation* the Graff Vynda K is portrayed alternately as a figure of fun and of menace, obsessed with military glory and slipping with sinister ease from fervent zeal into paranoia and madness. Even policemen such as Hilred in *The Deadly Assassin* and the desk sergeant in *The Talons of Weng-Chiang* are repeatedly portrayed as comic, plodding dullards.

In Holmes' universe it is the scientists who hold sway

In a great many Holmes stories, and particularly prevalent in those of other writers during his time as script editor, the military find themselves subject to technocratic rule; in Holmes' universe it is the scientists who hold sway. In a sense this was already the case throughout the Earthbound stories of the Pertwee era in which UNIT became ever more reliant on the Doctor's technical perspective – compare the non-stop gunfire of *The Ambassadors of Death* or *Inferno* with later stories such as *The Time Monster* or *Invasion of the Dinosaurs*, in which the Doctor builds endless gadgets and scarcely a shot is fired. With the advent of Holmes as script editor, however, entire societies became technocratic, perhaps reflecting the Doctor/Brigadier microcosm. The unemotional, compartmentalised, scientific patricians of *The Ark in Space* are the clearest template in this respect, paving the way for the Scientific Elite which dominates the Kaled government in *Genesis of the Daleks*. The Kraal society seen in *The Android Invasion* has Marshal Chedaki at the beck and call of the scientist Styggron, and even the Morestran culture in *Planet of Evil* seems to allow Professor Sorenson to assume precedence over the military mission sent to rescue him. *Revenge of the Cybermen* and *The Face of Evil* both feature societies with sharp, artificial divisions between military and scientific authority, and in both cases civil war seems to be the result of that division. Eldrad, Magnus Greel and even Miss Winters, for all their fascistic political concerns, are primarily scientists whose discoveries imperil their worlds.

HEROIC TIMES

Of course, the purest and most fascinating technocracy fashioned by

Robert Holmes must surely be his vision of the Time Lords themselves, a vision which fundamentally affected the programme's perception of its hero and his origins. Quite apart from ushering in yet more additions to the growing legend (the Capitol, the Panopticon, the transduction barriers, Rassilon, the Eye of Harmony, the Matrix, the Gallifreyan outsiders, the limit of thirteen regenerations), Holmes' Gallifrey was consistent with the Romantic/Gothic ethos of his perception of Doctor Who – and of Tom Baker's portrayal at the time. Holmes created a Gallifrey of cathedrals and cloisters, chapters and cardinals, where archaic samples of English vocabulary like "panopticon", "spandrel" and "runcible" were no less firmly instated than an advanced alien technology almost godlike in its mystery.

In keeping with Holmes' brand of essentially parochial fantasy, the Gallifrey of *The Deadly Assassin* and *The Trial of a Time Lord* is in reality a place of ersatz British courtrooms and parliaments, rooted in the parodic representation of a recognisable, orthodox society. The trick allows Holmes to sketch in characters with lightning speed – we recognise the social and ceremonial significance of Gold Usher or the Inquisitor (or, for that matter, Runcible) within seconds of meeting them. Compared with the abstract, Olympian Gallifrey of *The*





Above:
Political cover-
ups in *The*
Deadly
Assassin.
Photo © BBC
Video.

Right:
The Graff
Vynda-K (Paul
Seed) and
Sholakh
(Robert
Keegan)
observe the
Seeker (Ann
Tirad) in *The*
Ribos
Operation.
Photo © BBC.

War Games – which was perfect for Troughton's final showdown but which after a few more episodes would almost certainly have become tedious and characterless – Holmes' Gallifrey is a place where the Time Lords' grandeur is thrown into its sharpest relief by the very pettiness and bureaucracy which upholds it.

It is a popular misconception, however, that *The Deadly Assassin* contradicted everything that had gone before in *Doctor Who*'s treatment of the Time Lords. As early as *Terror of the Autons*, Holmes instigated a portrayal of the Doctor's people which was vigorously at odds with the imposing, dignified superbeings created by Dicks and Hulke for *The War Games* (although even Troughton's Doctor can admit that he absconded from Gallifrey because he was "bored", an observation entirely in keeping with Holmes' "dormice"). The Time Lord emissary who warns the Doctor of the Master's arrival on Earth is archly dressed by Holmes in the garb of a Westminster civil servant, supposedly on the pretext that he wishes to appear inconspicuous. What is particularly apposite in the Time Lord's choice of disguise is that his bureaucratic manner and primly municipal vocabulary are largely indistinguishable from those of the junior Government minister Brownrose who appears later in the same story. Under Holmes' subsequent influence as script editor, the Time Lords appear for the first time to be a race of unscrupulous manipulators. In *Genesis of the Daleks* they are prepared to alter the history of creation on a grand scale, while in *The Brain of Morbius*, a story largely rewritten by Holmes, the Doctor speaks of "dirty work they won't touch with their lily-white hands". The darker side of the Time Lords continues in subsequent Holmes-influenced stories such as *Image of the Fendahl*, *Underworld* and *The Invasion of Time*. After the comparatively innocuous self-regarding concerns of the Time Lords in *Arc of Infinity* and *The Five Doctors*, Holmes returns to put the boot in with the Doctor's memorable diatribe against his own people in *The Trial of a Time Lord*. Holmes' Gallifrey is a combination of Westminster and Oxbridge with a dash of the Vatican, a cobwebbed, ceremonialised university where political intrigue and scandals (including, if Runcible is to be believed, the Doctor's initial departure) are hushed up. As we have seen, the yoking of a specific set of cultural signifiers (usually the processes of British bureaucracy) under a fantasy setting is one of Holmes' favourite tricks, and the Time Lords are ideal grist to his mill.

EAST END ALIENS

Of course, *Doctor Who*'s sense of internal logic with regard to the English language (it is spoken across the universe, and working-class guards have Cockney accents regardless of whether they come from Skaro, Svartos or sixteenth-century Florence) is something which was rationalised during Holmes' tenure as script editor. In *The Masque of Mandragora* we learn that the Doctor shares his telepathic gift of translation with his companions and, by implication, with the viewer – an explanation which conveniently covers the majority of the Doctor's adventures but which belies such plot-thickening devices as the Doctor's inability to understand the Foamasi language in *The Leisure Hive* or his command of Chinese dialects in *The Mind of Evil* and Holmes' own *The Talons of Weng-Chiang*. If, as seems likely, Holmes was behind the inclusion of this idea (his era as script editor is littered with casually introduced explanations of perennial *Doctor Who* queries, such as Sarah's "Why don't we just get in the TARDIS and go? ... we know the world didn't end in 1911" in *Pyramids of Mars*), then it is entirely in keeping with this rationalisation that he later flaunts it in *The Two Doctors*. "I don't speak Spanish!" complains Peri when the Doctor tells her to ring at the front door of the alien-infested hacienda. "That's all right," rejoins the Doctor, "Neither do they." It is exactly this combination of absolute logic in the face of absolute absurdity which distinguishes

the wit and wisdom in the work of Robert Holmes. ●



The Missing Stories

Although Robert Holmes once claimed he had never had a *Doctor Who* storyline rejected, his memory was serving him incorrectly. Marcus Hearn presents two previously unpublished curiosities from the Sixties which provide intriguing glimpses into what could have been...

Robert Holmes' public association with *Doctor Who* formally began with the 1968 story *The Krotons*. However, the man who would become the show's most prolific writer was actually submitting ideas to the *Doctor Who* production office much earlier.

It was in April 1965 that story editor Donald Tosh received a proposal for a serial featuring William Hartnell's Doctor. The author of the storyline, Robert Holmes, was a jobbing freelancer who, after an early career as a journalist, gained story-editing and writing experience on television series such as *Knight Errant* and *Emergency Ward 10*. His first brush with science-fiction, episodes of the short-lived BBC television series *Undermind*, came at around the time of his *Doctor Who* proposal. "In those days," he recalled, "the serials department used to run an adventure serial. I sent in the storyline for what eventually became *The Krotons* in the hope of hitting this slot. It was returned to me by Shaun Sutton, the Head of Serials, saying they were dropping the serials and asking me to try the idea on *Doctor Who*. I sent it in but Donald Tosh, the then-story editor, never replied."

Although Tosh didn't respond, Holmes' submission had not been entirely on spec – it was the result of an earlier meeting where Tosh had explained to Holmes, as he had doubtless done with other existing and potential *Doctor Who* writers, the direction he wanted the show taken in.

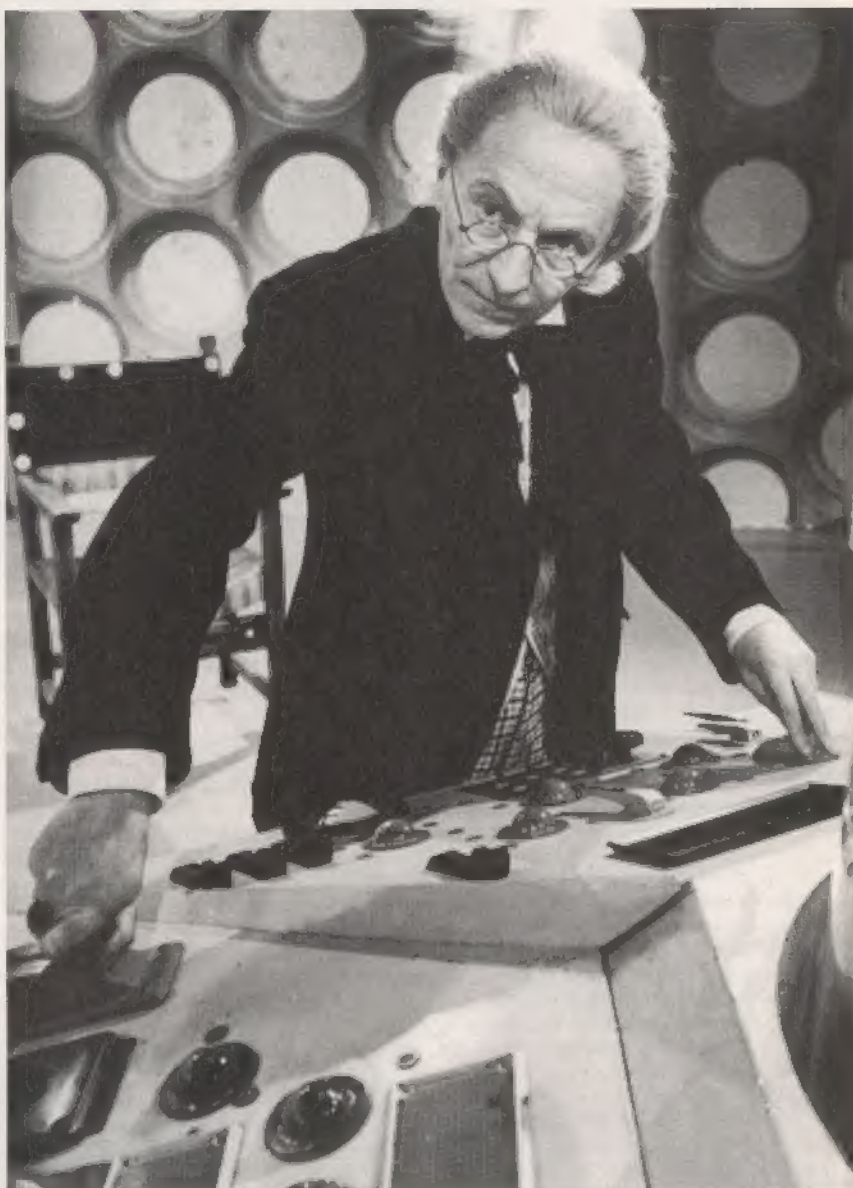
Holmes picks up the story: "Some years later we were moving house and I was clearing out my desk. I found a copy of this storyline, read it, decided it still had merit, and resubmitted it to the programme. Terrance Dicks liked it and the rest, as they say, is history."

Terrance Dicks was, at that time, acting as the latest of the show's uncredited 'deputy' script editors: "I liked the idea, but because at that time we did not have a slot for it, I was told I could commission it as a four-parter in reserve, or as one for the next season. I worked on it with Bob Holmes in a very leisurely fashion and it became a sort of hobby for me, to keep me out of mischief. With some pride I can say it was the first completely independent thing I had ever done on *Doctor Who*."

Fortunately, Holmes' initial letter to then-producer Peter Bryant has survived, as has the resubmitted storyline of *The Space Trap*.

May 20th, 1968

Dear Mr Bryant,
Clearing out some old files this weekend, I came across the enclosed letter setting out the basis of a DR. WHO adventure. I've no trace of a reply or any memory of dis-



cussing the idea further. Which is strange because it's a lot better than most of my old ideas!

I imagine that either Donald moved on or I became involved in something else around that time. Anyway, as it still seems to be a valid idea for the programme, I'm resubmitting the thing. But if you don't like it, please chuck it away – I don't want it back in the files!

The Space Trap stands not only as the basic prototype of *The Krotons*, but also marks the first step in the *Doctor Who* careers of two of the most important and prolific writers of the show. It is reprinted here exactly as it was written.

April 25th, 1965

Dear Donald,
Following our meeting on Friday, I thought about the new image of Dr. Who and eventually came up with an idea that I hope might be an acceptable blasting-off point.

On an uninhabited planet the travellers find a great



space craft. They approach it cautiously but can detect no sign of life within. Vegetation has grown up around it in a way that indicates it may have lain there for centuries.

Growing bolder, they move still nearer, start searching for the entrance hatch. Inside the space ship a dynamo purrs into life. A Robot-figure in the control room moves a switch and Dr. Who and his companions flicker into vision on the television scanners, etc. . . .

Anyway, after a bit of this sort of thing, the travellers find themselves briefly surrounded by a thin, clammy mist which seems to come from nowhere and disperses as mysteriously as it appears. At first, they feel no ill effects and press on in their search for the entrance.

Actually, they have been enveloped in an amnesia gas which progressively anaesthetises their memory cells. They forget their most recently acquired skills and knowledge first, then their purpose, what they are supposed to be doing, who they are, where they come from – gradually it all goes until they are reduced to a state of almost infantile helplessness. Then they are collected by two Robots and taken into the ship.

In the next episode they find themselves being weighed and measured and scientifically examined in a number of ways. The temporary effects of the gas are now wearing off. The Robots offer no explanation of what is happening. They make two or three attempts to escape but their actions always seem to be anticipated. When they need food and drink they have to 'win' it through intelligence and manual dexterity; they realise they are being treated like chimpanzees in London Zoo.

In the third episode the humanoid controllers of the space ship wake from their state of suspended animation and we get an explanation of the set-up.

Thousands of years earlier the ship had been cruising through space when it had run into a galactic ionization belt – or whatever. The brutal deceleration involved had split the ship's thermal shield, killing five of the eight man (woman or mixed) crew. They had to make an emergency landing on this deserted planet to carry out the necessary repairs.

When these had been completed, however, they faced the problem of handling a fresh blast-off with only three crew members – a complicated operation physically possible only for a crew twice their number. The Robots, pre-tracked to perform only a certain number of functions,

could not be utilised; in any case, they had built-in governors precluding them from being adapted to carry out humanoid tasks.

The solution had been that the humanoids had put themselves into suspended animation, prepared to wait for thousands or millions of years, while the Robots maintained a lonely sentinel duty – pre-tracked to catch any sentient creature that might stray near the space craft during the rest of time.

The Robots were charged to obtain three such captives, possessing a certain minimum level of manual and mental ability, enough to fit them for training in crew duties, before re-animating their humanoid masters.

In a word, Dr. Who and his companions have been press-ganged and now find themselves facing the prospect of a long trip to a distant planet and with no hope of ever returning to the Tardis.

Before the ship can take-off, however, they have first to be trained in their flight duties. And as there are four of them (and the humanoids only require the services of three) they discover that at the end of the training period the least proficient of them will be bumped off. The humanoids are quite without sentiment.

In the end, of course, they manage to sabotage the ship and make their escape. There are two or three ways that occur to me in which this might be done but I don't want to go into great detail at this preliminary stage.

The best point of the idea, to my mind, is that it gets away from the usual pattern up to now – in part, at any rate – so that Dr. Who & Co. have only themselves to worry about. If you think there is anything worth discussing here, please drop me a line and I will come in and elaborate madly.

The storyline, while undeniably flawed, was strong enough for Terrance Dicks to arrange a discussion over a drink at a nearby pub, the King's Head. Although Robert Holmes' first *Doctor Who* commission was forthcoming, the circumstances behind the use of *The Space Trap* (the ultimate title *The Krotons* was only adopted shortly before transmission) were decidedly fraught. The collapse of Dick Sharples' *The Prison in Space* (see **DWM** 198-199) had left a gap in the Season Six schedule which required urgent filling. "Eventually we all got together around a table for a 'What are we going to do?' meeting," recalls Terrance. "I said I had a very good four-part script already in the cupboard which we could use instead." Director David Maloney requested to see the script and,

although he would later make some revisions of his own, pronounced it workable.

Encouraged by this, Robert Holmes set to work on another idea for Terrance Dicks. The following storyline, reprinted exactly as Holmes wrote it, differs from *The Space Trap* insofar as it bears no relation at all to any of the writer's later *Doctor Who* work. A covering letter, written to Dicks by Holmes from his new address in Leighton Buzzard, survives and is reprinted here together with the storyline for *The Aliens in the Blood*...

October 22nd, 1968

Dear Terrance,

Here is the idea that I spoke to you about on the telephone last week. I don't think the title has enough 'zing' for 'Doctor Who' but I had to stick something on for the time being.

I hope you like it. If you want to talk about it I can come in any time this week except Thursday morning and I'm pretty free next week as well.

How is 'The Trap' coming along?

THE ALIENS IN THE BLOOD

by Robert Holmes

Mutation and natural selection are complementary. Most mutations are disasters that fail to survive in a world where survival belongs to the fittest. But occasionally, perhaps once in ten thousand years, a mutation turns up that is better suited to conditions than its parent species. And then it survives and flourishes.

The premise of this story is that a mutant human species has sprung into being in an isolated, inbred community of scientists and technologists - the sort of community one might postulate as a probability in the 22nd Century AD.

The community is OSCOC (Outer Space Commission Of Control) and is a super-national development of Cape Kennedy. From its remote island in the Indian Ocean OSCOC controls and guides the movement of every ship on the inter-stellar spaceways.

Most of the traffic at this time consists of freighters. The pioneers and settlers, the explorers and colonists, have gone out among the stars and the treasures of the universe are being ferried back to earth for the benefit of the soft-living terrestrials. The whole structure of civilization depends on the constant flow of the new materials that space exploration has released.

Not everyone, of course, has adapted to the new ways. In various remote corners of the world there are still pockets of primitives who cling to the old life. OSCOC itself shares the island with natives, mainly fishermen and farmers, a sullen and hostile bunch in the main. But a few of them are employed in menial tasks around the OSCOC campus.

(OSCOC is organized like an American university with its various faculties. Its Dean is a man named Thawne. Almost as important in the hierarchy is a psychologist called Khotajiri.)

The story opens with the captain of a spaceship getting his course and speed from OSCOC. He follows it, realises that the ship is on a disaster course, and tries to contact OSCOC.

But down in the OSCOC port room his frantic SOS is switched off (we didn't see by whom) and the doomed ship plunges into an asteroid belt.

At about the time the TARDIS is materialising on the north end of the island, Dean Thawne is visited by an agent from the WIB (World Intelligence Bureau); too many freighters are vanishing mysteriously, in the past few years the hazards of space travel appear to have increased beyond all belief to the point where the fabric of earth life, as it is now constituted, is seriously endangered, the agent clearly suspects there may be a saboteur operating inside OSCOC.

The native islanders think the Tardis is something to do with OSCOC and show every intention of forming a lynching party for the Doctor and his friends. However, they escape and reach the safety of the campus. The welcome they receive here is far from warm, of course; outsiders are never welcome in the rarefied OSCOC atmosphere and when they turn up with the preposterous claim to being time travellers... It's a case of the sanatorium and Dr. Khotajiri.

Shortly after this the WIB agent is found dead. He has been murdered and the principal suspect is one of the native menials named Rafe. The Doctor has already had some contact with Rafe and he is quite sure the boy is innocent. Proving it to Thawne is a different matter, but it is in his attempts to do this that he first begins to worry about the mutants.

I haven't developed the story in detail beyond this point. The mutants are Mark II Humans and, to the casual eye, indistinguishable from the old-fashioned kind seen in any edition of *Spotlight*. But they may, when the Doctor gets to know them better, have some visible physical feature like an extra long thumb that can be shown to

the audience at the appropriate critical moment - as for instance when Zoe is about to confide a secret to the kindly, grey-haired grandmother who has befriended her. (Because the mutants, of course, can be of either sex and any age.)

The mutants are all mental prodigies and possess powers of ESP that in earlier times would have had them burnt at the stake.

Counterbalancing their gifts, however, they have lost less 'useful' qualities.

They are incapable

of compassion, love, pity, tenderness - though they may counterfeit these emotions where it seems politic to do so.

They regard Mark I Humans rather as we ourselves regard the apes. Their aim is world domination. And





because, at the moment, they are few in number it is necessary for them to work secretly towards the destruction of mankind while concealing their existence.

The Doctor's task is made more difficult than usual because he can never be sure of anybody -- at any moment an apparent friend can turn into a vicious and ruthless enemy. Hunted by mutants and duped Mark I Humans, helped by Rafe and the other islanders, the Doctor and his friends have some bad times before eventually they win out. The climax, as I see it at the moment, is signposted at an early scene in the first episode.

While in the sanatorium under Khotajhi's observation, the Doctor becomes intrigued by the apparently high incidence of patients from OSCOC showing schizophrenic tendencies (This, as we learn later, is due to the fact that the mutants first become aware of their 'group consciousness' at about the time an ordinary lad's voice starts to break. Until they learn to understand and control their extra faculty, many of them tend to talk and act irrationally; they are like radios picking up too many signals at one time).

The Doctor makes use of this finally by constructing a very advanced and powerful machine similar to those used in electric shock therapy. With a captured mutant acting as control, the Doctor is able to broadcast shock treatment on the right mental wavelength and burn out the ESP centre in the brains of all the mutants. This point is reached -- naturally only at the very last moment when it seems nothing can stop the mutants' final master stroke.

Terrance Dicks' handwritten notes can be found throughout the document, which clearly made less of an impression than Holmes' earlier idea. Dicks' doubts first surface when Holmes describes OSCOC as a "super national development of Cape Kennedy." Dicks' observation that this is "a bit like *Wheel*" indicate his concerns over the similarity between this society and that depicted in Season Five's *The Wheel in Space*. Mindful of the programme's budgetary constraints, Dicks makes a note near the passage which describes the whole of

civilisation depending on the constant flow of the new materials that space exploration has released. "We could bring this nearer our own time," Terrance suggests, "world, not space traffic." Likewise, Terrance notes that the doomed ship which plunges into an asteroid belt "could be a rocket airliner . . ."

Holmes' suggestion that the identity of the mutants could be betrayed by "an extra-long thumb that can be shown to the audience at the appropriate critical moment" was also cause for concern. "The Invaders" the deputy script editor noted on the script, highlighting the parallel to the American science-fiction series where aliens were only detectable through their deformed little fingers. "Must watch this. Something more subtle . . . different blood - rapid healing, etc."

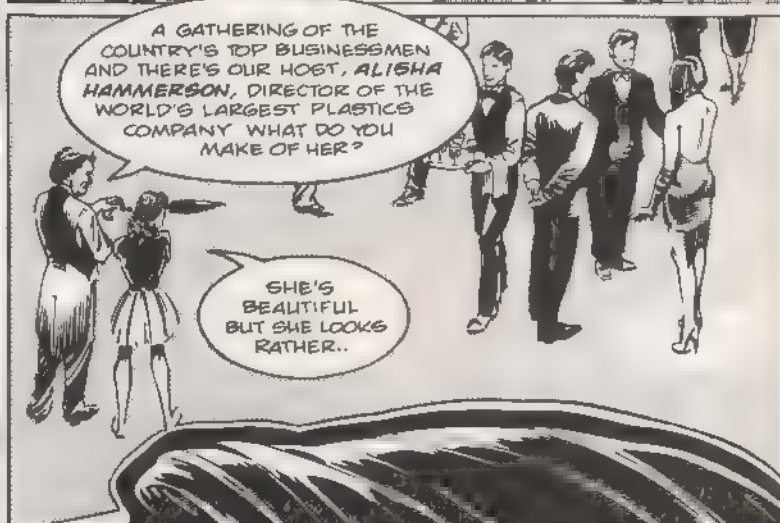
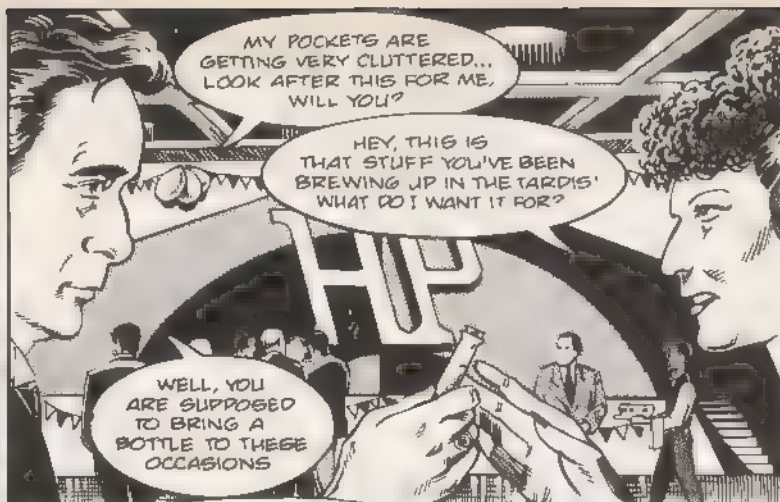
Dicks' only other query is of the motivation behind the mutants' apparent aim of world domination. "Why?" he simply asked.

In a final summing up of the storyline, Dicks wrote, "Bit tough on the mutants this - maybe we shouldn't lose the superior powers for humanity(?) - some good mutants" before drawing up a brief list of observations, queries and suggestions.

Mildwich Cuckoos, Invaders

1. V derivative but promising . . .
2. Do we need a monster or aliens - so as to see something extraordinary.
3. Visual effects - re mutant powers - closing doors, flying objects, etc?
4. Location - filming?
5. Space creature - something brought from space is causing it.

The Aliens on the Blood never made it into *Doctor Who*, and remains the only truly rejected storyline Robert Holmes was known to offer the show. The dramatic ratings success of *The Krotons* helped secure his future as a *Doctor Who* writer, and Terrance Dicks' imminent accession to the role of script editor served only to consolidate the writer's position. After a short series of false starts, the way ahead for Robert Holmes was clear. ●



"...ARTIFICIAL"

PLASTIC MILLENNIUM

STORY GARETH ROBERTS
ART MARTIN GERAGHTY
LETTERS ELITTA FELL
EDITOR GARY RUSSELL



YES, THIS YEAR'S FIGURES ARE THE BEST SO FAR - OH, EXCUSE ME, I'VE JUST SEEN AN OLD FRIEND. HAPPY NEW YEAR!

GOOD EVENING, DOCTOR. I WAS EXPECTING YOU TO ARRIVE SOONER OR LATER

AM I THAT PREDICTABLE? I MUST SAY, YOU'RE LOOKING WELL...

...CONSIDERING YOU'VE LIVED FOR OVER A THOUSAND MILLION YEARS

TOO CATTY, DEAR BUT THIS TIME, DOCTOR, YOU AREN'T GOING TO SPOIL MY PLANS. I'M FAR BETTER ORGANISED NOWADAYS. I MEAN, THAT WAS THE SEVENTIES.

YOU KNOW SOME STRANGE PEOPLE, DOCTOR

IT'S A TOUGHIE, BUT I'M GOING TO TAKE THIS PLANET SHOULD TAKE ME A COUPLE OF YEARS I'LL SEE YOU LATER, OK?

SHE ISN'T A REAL PERSON LET ME EXPLAIN...

"A COUPLE OF YEARS AGO, A NEW PLASTICS COMPANY SEEMED TO APPEAR OUT OF NOWHERE RUN ALONG PRINCIPLES OF EFFICIENCY AND AUTOMATION, IT HAD VIRTUALLY CORNERED THE MARKET WITHIN SIX MONTHS"

"THE COMPANY DIRECTOR WAS THE MYSTERIOUS ALISHA HAMMERSON"

MS HAMMERSON, YOUR RISE TO THE HEIGHTS OF INDUSTRY HAS BEEN METEORIC WHAT'S THE SECRET?

IT'S REALLY VERY SIMPLE WE MAY USE THE MOST MODERN TECHNOLOGY IN OUR PRODUCTION PROCESS ..

... BUT I NEVER FORGET THE IMPORTANCE OF MY WORKERS

YOU SEE, AUTONS DON'T GO ON STRIKE OR EVEN EXPECT TO BE PAID SHE CAN KEEP HER COSTS RIGHT DOWN.

COME AGAIN? AUTONS?

"RUTHLESS KILLING MACHINES SHAPED IN HUMAN FORM. THE INVASION TOOL OF THE NESTENE CONSCIOUSNESS, AN IMMEASURABLY ANCIENT POOL OF ALIEN INTELLIGENCE THAT EXISTS TO ABSORB ANY SPECIES IT ENCOUNTERS"

"ALISHA HAMMERSON IS A MORE SOPHISTICATED AUTON HERSELF"

IT WAS THIS DREADFUL BOOK THAT PUT ME ON TO HER. A DELIBERATE LURE. THE INTELLIGENCE MUST KNOW HOW MUCH I LOATHE EXCESSIVE USE OF SEMI-COLONS

THE QUESTION IS, WHAT'S IT PLANNING? SHE SEEMS VERY CONFIDENT

WE MAY BE ABOUT TO FIND OUT...

CAN I HAVE YOUR ATTENTION, PLEASE.

AT MIDNIGHT THE TWENTY-FIRST CENTURY BEGINS.

I HAVE A PROPOSAL TO MAKE TO YOU.

I WANT US TO FACE THE NEW MILLENIUM TOGETHER. HAMMERSON PLASTICS' PROFITS HAVE BEEN ENORMOUS, AND I WANT TO USE THEM CONSTRUCTIVELY, TO EXPAND.

YOUR COMPANIES, FELLAS. I WANT THEM AND I'LL PAY HAND SOMELY

WE'VE WORKED YEARS TO BUILD UP OUR CAREERS, YOU CAN'T JUST WALK IN AND BUY US OUT!

I WAS AFRAID YOU'D SAY SOMETHING LIKE THAT

BOYS, THE GAS

KLICK.

SSSSSSSSSS

DOC- DOCTOR! C-CAN'T BREATHE.

HANGON, MEL...

LATER.

WAKE UP, DOCTOR THERE'S SOMETHING I WANT TO SHOW YOU



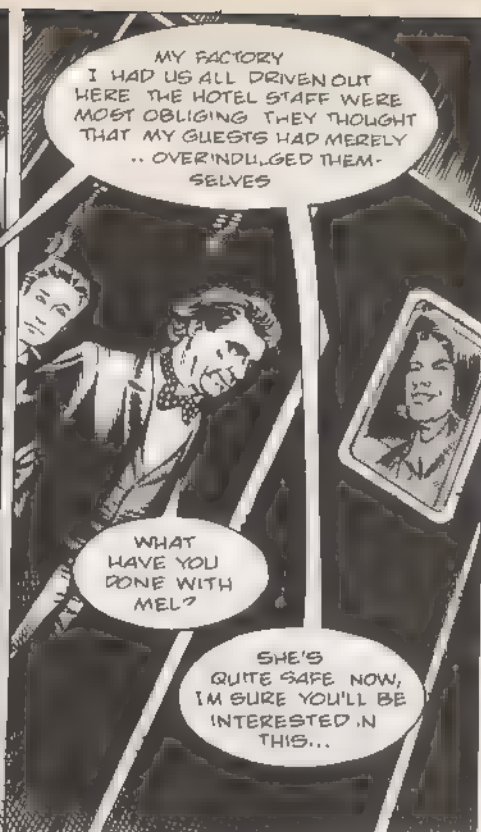
W WHERE IS THIS PLACE?



MY FACTORY I HAD US ALL DRIVEN OUT HERE THE HOTEL STAFF WERE MOST OBLIGING THEY THOUGHT THAT MY GUESTS HAD MERELY .. OVERINDULGED THEMSELVES

WHAT HAVE YOU DONE WITH MEL?

SHE'S QUITE SAFE NOW, I'M SURE YOU'LL BE INTERESTED IN THIS...



YOU HAVE BEEN BUSY

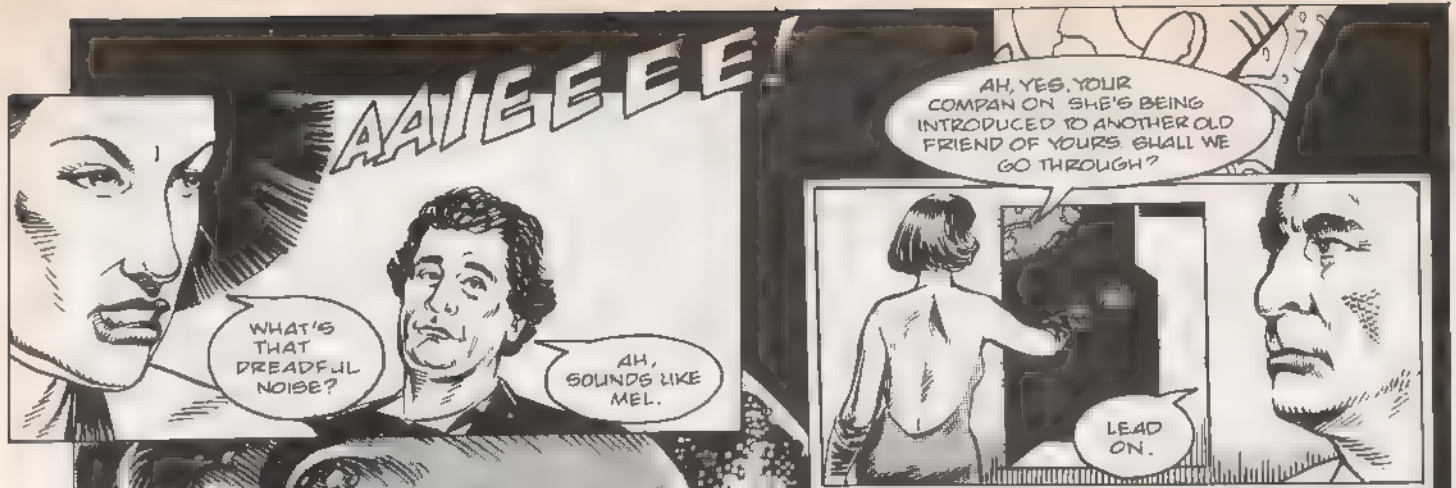


WHAT ABOUT THE MONOPOLIES COMMISSION?

MY REPLICATION PLANT, DOCTOR WHEN THE COPY IS MADE, I DISPOSE OF THE ORIGINAL AND HIS COMPANY COMES UNDER MY CONTROL WITHOUT AROUSING SUSPICION. MORE PRODUCTION, MORE PLASTIC, MORE AUTONS

OH, I'M HAVING IT SHUT DOWN NEXT WEEK FRIENDS IN HIGH PLACES, YOU KNOW





WHAT'S THAT DREADFUL NOISE?

AH, SOUNDS LIKE MEL.

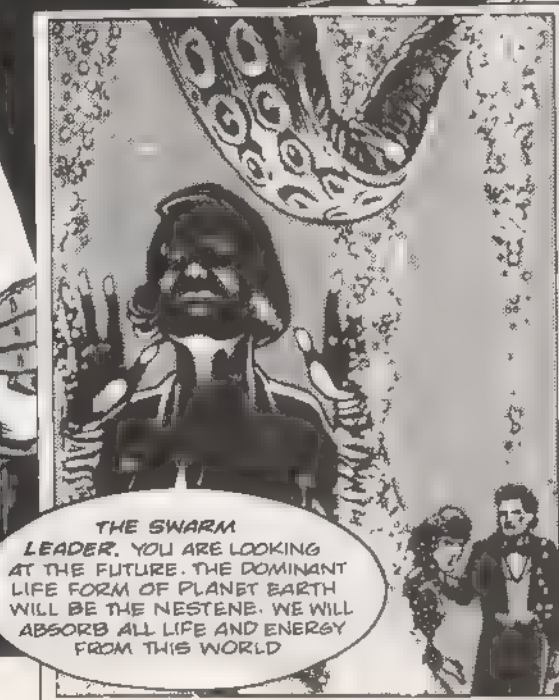
AH, YES, YOUR COMPANION SHE'S BEING INTRODUCED TO ANOTHER OLD FRIEND OF YOURS. SHALL WE GO THROUGH?

LEAD ON.

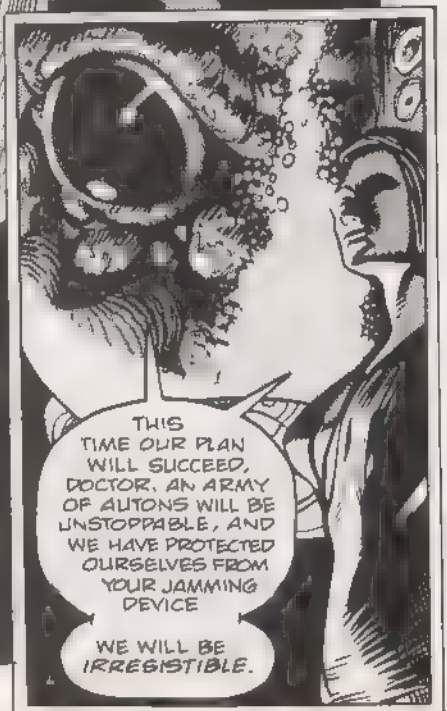


DOCTOR, WHAT IS THAT HIDEOUS CREATURE?

THE NATURAL FORM OF THE NESTENES, MEL. IT'S CREATING ITSELF OUT OF RAW PLASTIC, USING A GENETIC CODE CONTAINED IN THE METEOR.

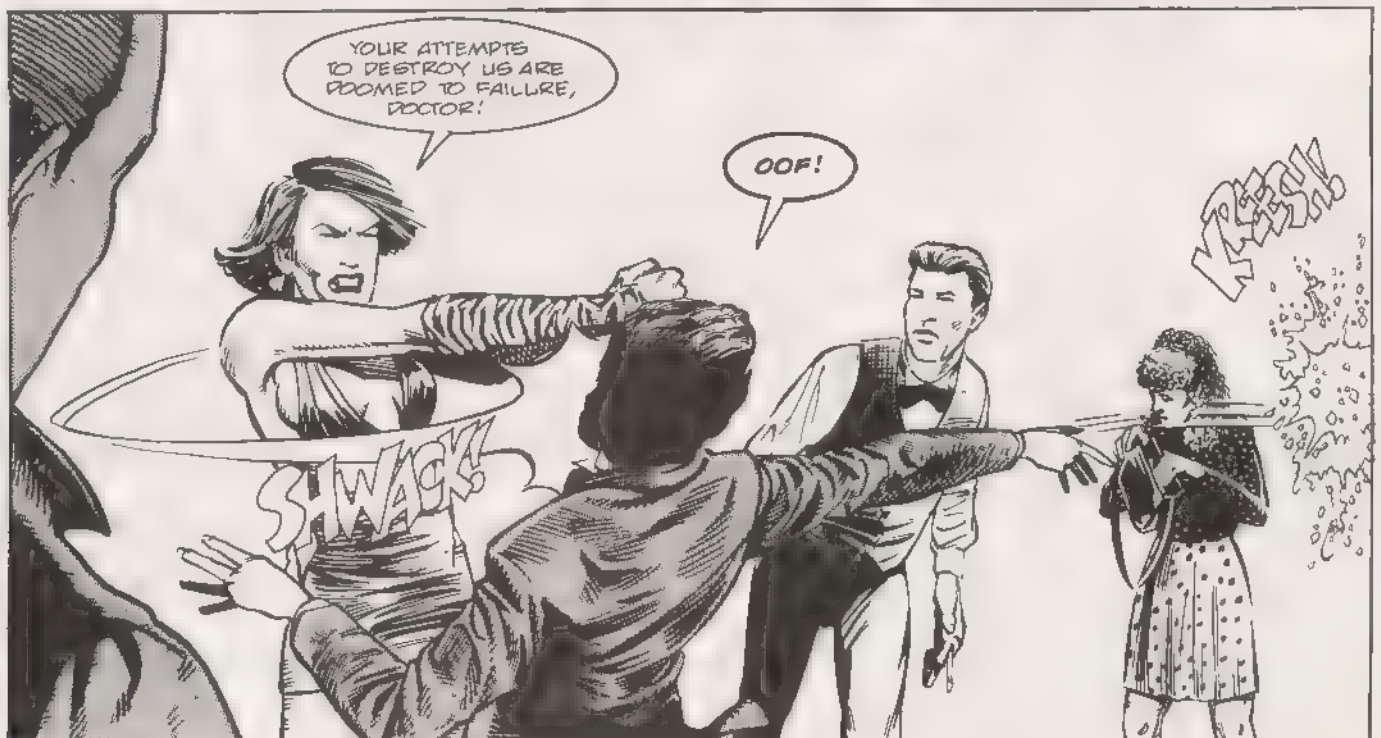


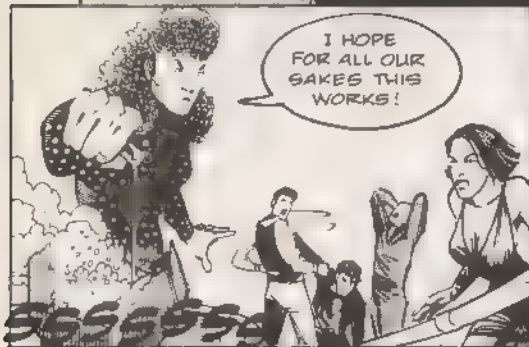
THE SWARM LEADER. YOU ARE LOOKING AT THE FUTURE. THE DOMINANT LIFE FORM OF PLANET EARTH WILL BE THE NESTENE. WE WILL ABSORB ALL LIFE AND ENERGY FROM THIS WORLD



THIS TIME OUR PLAN WILL SUCCEED, DOCTOR. AN ARMY OF AUTONS WILL BE UNSTOPPABLE, AND WE HAVE PROTECTED OURSELVES FROM YOUR JAMMING DEVICE

WE WILL BE IRRESISTIBLE.

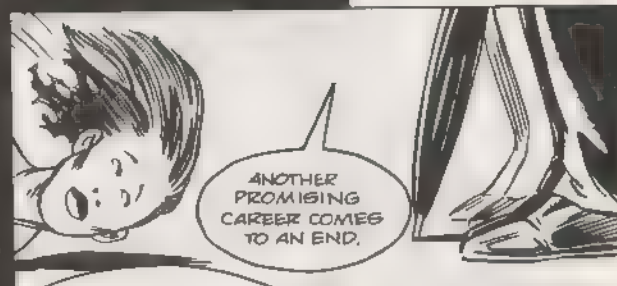




ARRRGHH!
THE LINK!

YOU HAVE
DESTROYED
THE LINK!

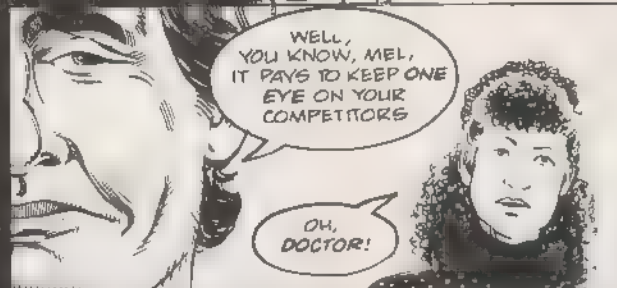
GOOD WORK,
MEL



ANOTHER
PROMISING
CAREER COMES
TO AN END.

I KNEW
THE CONSCIOUSNESS
WOULD TRY TO TRAP ME,
SO I BREWED UP THE
SPARE IN CASE SOMETHING
HAPPENED TO ME

YOU'RE
A DEVILISH
ONE AND NO
MISTAKE



WELL,
YOU KNOW, MEL,
IT PAYS TO KEEP ONE
EYE ON YOUR
COMPETITORS

OH,
DOCTOR!

THE END



**ARCHIVE
FEATURE**



Serial 4S • The Talons of Weng-Chiang



PART ONE (dm: 24'44")

Li H'sen Chang, master of magic and mesmerism, concludes another act on the stage of the Palace Theatre, a Victorian music hall of the late nineteenth century managed by Henry Gordon Jago. Returning to his dressing room with his ventriloquist's dummy, Mr Sin, Chang is accosted by a cabbie called Bulter whose wife Emma has gone missing. Emma had been hypnotised in Chang's act, and was last seen near the theatre. Bulter sets off to inform the police... and, of his own accord, Mr Sin nods to Chang's unspoken command.

The TARDIS materialises in the fog – the Doctor plans on taking Leela to the theatre. They hear Bulter being knifed by Mr Sin, and engage in combat with a group of Chinese coolies. The police arrive to find the Doctor and Leela with a coolie. Leela has captured Bulter's corpse has vanished. Commenting on all the women who have gone missing in the area, the local police sergeant sends for an interpreter to interrogate the coolie. Later Bulter's mutilated corpse is dragged from the Thames.

The interpreter turns out to be Chang, who secretly passes a pill to the coolie. Taking this, the coolie dies. Chang returns to the Palace Theatre where one of the stagehands, Casey, is complaining to Jago about ghosts in the cellar under the stage.

Going to the Limehouse Mortuary, the Doctor tells Leela that the coolie was a follower of the Chinese god of abundance Weng-Chiang. The pathologist, Professor George Litefoot, studies Bulter's body and says that it has been mutilated by a giant rodent. Evading another Tong

hatchet man, the Doctor and Leela descend into the sewers close to where Bulter vanished. In the dank tunnels they are confronted by a massive rat...

PART TWO (dm: 24'26")

Hurling an antem at the rat, the pair escape to street level. At the mortuary, the Doctor earns of Bulter's visit to the Palace Theatre. Leela accepts Litefoot's offer of supper, and the Doctor visits the theatre.

In the cellar, Jago can find no trace of Casey's ghost but discovers a ladies' glove monogrammed EB. Chang lures Jago into his dressing room and hypnotises him to forget all about Bulter. The magician then enters the cellar and passes through a secret hatch in the floor into a laboratory presided over by a masked figure – Weng-Chiang. Weng-Chiang is weakened by a disease and needs to distil the life essence from young girls to survive and it is he who has given Chang his special mental powers. The pair set out to search London again, as they do each night, to locate the time cabinet that Weng-Chiang needs.

Jago is less than impressed when the Doctor arrives and performs some magic tricks, but then the Doctor breaks his hypnotic conditioning. Jago realises that the glove may be connected with Bulter's wife, and the pair investigate the cellar finding a holographic ghost.

Using a glowing disc, Weng-Chiang locates the cabinet at the home of Litefoot. Weakened, he returns to the theatre leaving Chang to steal the object. Back at the theatre, the Doctor pursues Weng-Chiang around the stage but to no avail. At Litefoot's, the professor is struck down and Leela finds herself confronted

by the knife-wielding Mr Sin...

PART THREE (dm: 21'56")

impervious to the blade of a carving knife, Sin advances, and Leela jumps through the dining room window to escape. She then saves the Doctor from being shot by Chang when he arrives. Chang and Sin escape in a hansom cab, but Leela nitches a ride on the back. The Doctor tends to Litefoot, and realises that a large Chinese puzzle box is the product of advanced technology.

Leela follows Chang as he returns to the theatre, where Weng-Chiang berates him for failing to get the cabinet. Sensing danger from the Doctor, Weng-Chiang is keen to abandon his plan, sending Chang to find two girls who will supply the strength he needs. Chang hypnotises two girls into going with him, although Leela manages to substitute herself for one of them. Although the other girl has her rifle sucked away in the distillation chamber Leela manages to escape into the sewers.

Tracing the course of the sewers, the Doctor enters them, armed with Litefoot's fowling rifle. He finds Leela being pursued by one of the giant rats, and readies his gun. But the rat grabs Leela before the Doctor can get a clear line of fire...

PART FOUR (dm: 24'30")

The Doctor fires, and kills the rat. They return home with Litefoot where Leela is given new clothes for a trip to the theatre, and the Doctor learns that Litefoot's family were given the cabinet in China in 1873. Litefoot is given a police guard, and locks himself in for the night.

Chang informs Jago that Mr Sin is 'indisposed' for his performance that

night. Hearing that the Doctor will be attending, Chang vows to kill him to appease Weng-Chang, who is preparing to flee his lair, and encounters Casey below the stage.

The Doctor takes part in Chang's act that night. He evades the obvious trap of a magic box which involves the 'Death of a Thousand Cuts', and when the box opens the corpse of Casey topples out. Chang flees to the secret laboratory to find his mentor gone, and – before escaping via the sewers where he is attacked by a giant rat – explains to the Doctor how he was a humble peasant that helped Weng-Chiang, a man who appeared in a "great cabinet of fire". The Doctor realises that the masked figure is deformed because of his dangerous experiments in time – his DNA helix has split open.

Back at Litefoot's, Mr Sin emerges from a laundry basket and allows some coolies into the house. Soon Litefoot lies unconscious, and Weng-Chiang is delighted as the cabinet is taken away in his handsome cab...

PART FIVE (drn: 24'49")

The Doctor and Leela return to Litefoot's and help the pathologist recover, with the Doctor deducing the connection of the Limehouse Laundry basket. Mr Sin is actually the Peking Homonculus, a sophisticated toy from around the year 5000 AD. It has the cerebral cortex of a pig, which has a murderous instinct. Investigating the Limehouse Laundry, the Doctor and Leela find Chang, who dies of his wounds.

In the theatre cellar, Jago discovers a bag left behind by Weng-Chiang and goes to find the Doctor at Litefoot's. Litefoot and Jago decide to follow any-

one who returns for the bag, and thus trail some coolies back to the House of the Dragon, Weng-Chiang's new base of operations. The villain still needs the bag, which contains the key to the cabinet – a trionic lattice. Jago and Litefoot are soon captured and imprisoned with two young girls, Weng-Chiang's next victims.

Waiting back at Litefoot's with the Doctor, Leela is in the dining room when Weng-Chiang enters and attacks her. In the struggle, she rips away his mask to reveal his scarred and distorted face...

PART SIX (drn: 23'26")

The Doctor enters and a bargain is struck: he will hand over the trionic lattice if Leela is released and if he is taken to Jago and Litefoot. Weng-Chiang agrees and the Doctor is taken to the House of the Dragon, with Leela following close behind. There the Doctor learns that Weng-Chiang is Magnus Gree, the sadistic Minister of Justice, a war criminal from the fifty-first century. Gree set up the zygmata experiment to travel through

time and escape justice, and refuses to believe the Doctor's warning that use of the zygmata beam again would be catastrophic. Mr Sin climbs inside a huge dragon idol, and uses the laser beams in its eyes to stun the Doctor.

Imprisoned with Jago, Litefoot and the girls, the Doctor constructs a gas bomb which allows them to escape. Leela arrives and attacks Gree, who tries to drain off her life in his catalytic extraction chamber. The Doctor enters and saves Leela, but the two of them, with Jago and Litefoot, are pinned down by Sin's laser fire. As Gree tries to escape in the time cabinet, he and the Doctor struggle, causing Gree's death in his own distillation chamber. Sin then attacks Leela, but the Doctor rips out the small cyborg's fuse. Smashing the trionic lattice, the Doctor ends the zygmata experiment.

Jago and Litefoot escort the Doctor and Leela back to the TARDIS which, according to Jago, vanishes in a manner even the Great Chang would have been proud of.



Writer Robert Banks Stewart, who had previously written the scripts for *Terror of the Zygons* and *The Seeds of Doom*, was invited to submit a further six episode *Doctor Who* storyline in early 1976 by his old colleague, script editor

Robert Holmes. Working on a suggestion from out-going producer Philip Hinchcliffe about a Fu-Manchu-style detective story, Stewart submitted a storyline about a villain from the future plunging back into Earth's recent history a concept suggested to him by Holmes. This delighted both Holmes and Hinchcliffe, who commissioned the serial as *The Foe from the Future* on Friday 7th May, 1976 to end Season Fourteen.

FRANKING MAIL

In autumn 1976, Holmes attempted to take a rare holiday from the series and went off to Italy with his wife. En route, Holmes' wife suffered a perforated stomach ulcer and had to be hospitalised in Germany for three weeks. Thus Holmes was late returning from holiday and it was on a chance visit to the production office that he found a note from Stewart, who explained that he had accepted a post as script editor with Thames Television, and had no time to do any work on his scripts.

With very little time left to get replacement scripts, Holmes realised that the only solution was to write them himself, based on Stewart's storyline and although not credited on screen, Stewart retained copyright of the storyline. There was little time left before the director joined in early November to start planning the filming.

The influences on the story were diverse. Most obvious was the Eastern vi-

lain and his fanatical followers, whose secret base has access to the sewers. This stemmed from the 1965 movie *The Face of Fu Manchu*, inspired by the novels of Sax Rohmer. The theme of a ventriloquist's dummy that could come to life was lifted by Holmes from the 1945 film *Dead of Night*. Masked and disfigured villains, theatres built over water-courses, kidnapped women, murdered stagehands and ghosts could all be found as ingredients of the 1962 Hammer Films version of *The Phantom of the Opera*, especially the murderous dwarf which Hammer inserted into the *Phantom* storyline. Holmes' description of Greel's chamber in the script was a "Phantom of the Opera set" with Chinoiserie dressing. The villain of the story, Magnus Greel (who was not named on screen until the last episode) was to have a "mask of soft black leather" with eye-slits in positions that suggested gross deformity.

Opium dens, corpses in the river and an investigator who does not sleep also appear in *The Man with the Twisted Lip*, an early Sherlock Holmes short story by Sir Arthur Conan Doyle. A later Holmes tale, *The Adventure of the Abbey Grange* has a clue in the form of a monogram reading 'EB' on a letter – in this case Sir Eustace Brackenstall. In Robert Holmes' script, a glove monogrammed 'EB' related to the missing Emma Butler. The most obvious reference was that Sherlock Holmes and Professor Litefoot both had housekeepers called Mrs Hudson. Holmes admitted to having read Doyle's works, although was not a fan of them.

The scripts, entitled *The Talons of Greel*, were developed rapidly by Holmes, working in conjunction with director David Maloney. Holmes and

Maloney very much enjoyed working together. Maloney was the writer's favourite director and had been working on the series since 1965. The first four episodes were drafted quickly so that locations could be planned. Holmes then wrote the concluding two episodes, which were structured to be made almost entirely in studio, veering away from the musical setting.

LEELA

At this point, it had still not been decided whether to retain the new companion, Leela. Tom Baker had already indicated his doubts about such a violent companion and Hinchcliffe allowed the actor to believe that Leela was to be written out at the end of the current season. Because of the pressures of time, an earlier suggestion of replacing Leela with an Eliza Doolittle-like street urchin character (who the production team hoped would be played by the model/actress Twiggy) in the six-part serial were abandoned. Instead, Holmes decided to develop Leela in a similar mould.

In terms of continuity, the script for Part One had the Doctor stating he could speak Cantonese and Mandarin with all the dialects – a talent seen in 1971's *The Mind of Evil* and touched on in the story which opened Season Fourteen, *The Masque of Mandragora*. In some dialogue that was later altered, the Doctor commented "When was I last in China? With Marco Polo? No, it must have been before that but at some more recent time." Whether by luck or research Holmes' lines maintained continuity to the 1964 serial *Marco Polo*. Another reference removed in rehearsals was a comment from Casey that 'Jolly Jack' (Jack the

Ripper) was meant to have "gone back to Canada" in Part One. Leela was still using janis thorns to kill her victims, as in *The Face of Evil*. Of Bulwer's mutilated body, Holmes' directions read "The Doctor's attention is riveted by something mercifully out of camera vision."

Leela's encounter with robots in *The Robots of Death* was hinted at in deleted dialogue at the start of Part Three. When the Doctor asked Leela who was trying to kill them, she replied (referring to Mr Sin): "There was a little man. Not a robot, but not alive, I think." "Lot of 'em about," retorted the Doctor, "they're called commutators." The Doctor's wit continued in his scene with Litefoot where he speculated that the intruders interested in the professor's collection were "Chinese art collectors then." The Doctor also commented that Leela "puts too much faith in simple physical violence". Later in the episode, the Doctor dismissed Litefoot's caution about his trip into the sewers with words like 'Noodlepate' (simpleton) and 'jabbermow' (a speaker of gibberish).

In Part Three's script, the scene of Greel and Chang (whose name was spelt Li-H'sen Chang in the scripts) discussing the dislocation process was more detailed: "Older women who have borne children have nothing worth extracting . . ." explained Greel, with Chang bemoaning the fact that Weng-Chang's requests ruled out the plentiful males. "I have told you," said Greel, "Males are chemically inferior. Males at the point of puberty are the ideal material." "And the most

closely-guarded class in all societies," explained Chang. The script also had Greel telling Leela and the cleaner to "take those clothes off."

Holmes' script had in-jokes about Victorian plays and literature. Explaining away Leela's eccentric behaviour in Part Two, the Doctor remarked that she had been found in a hatbox. "A hatbox?" echoed Litefoot, in the manner made famous by the line "A handbag?" in Oscar Wilde's *The Importance of Being Ernest*. In Part Five, Holmes had the Doctor paraphrasing the Holmes misquote: "Elementary my dear Litefoot."

Although not dwelt upon, Teresa, the girl picked up by Chang in Part Three (who was not named on screen), was described in the scripts as being "a lady of the night". No date for the serial was specified, although clearly it was sometime soon after 1888 due to the references to Jack the Ripper. Litefoot refers to his family leaving China in 1873, commenting on that being quite some years ago.

OLD HANDS

Wanting a good technical crew for his final serial, Hinchcliffe acquired the services of designer Roger Murray-Leach, visual effects designer Michael John Harris and costume designer John Bloomfield. Murray-Leach had handled several serials

back to *The Sontaran Experiment*, Harris went back to *The Evil of the Daleks* and Bloomfield was an award-winning designer who replaced James Acheson, Hinchcliffe's first choice.

Make-up was handled by Heather Stewart who had previously worked on *Day of the Daleks*.

In addition to the London streets, inside and exterior of Litefoot's house being planned for film, sequences at the Palace Theatre were to be made with Outside Broadcast cameras. Filming was originally scheduled over the period Monday 13th to Friday 24th December, 1976, although most of the work was done in the first week (with Tom Baker travelling to Edinburgh on Wednesday 22nd to visit hospitalised children). There would only be two studio recording sessions instead of the usual three, with the other allocation going towards a week of OB work.

Shooting on 16mm film appears to have started on Stage 2 at the BBC's Ealing Studios for scenes inside hansom cabs and carnages in Parts Two and Four. A special prop required for the scenes in which Greel searched London for his Time Cabinet was the tronic lattice, a small disc (described in the script as a pendant) that glowed when close to the Cabinet. The script specified that the Doctor should wear a 'viciously checked Uster', and he carried a cane which was revealed to hold a small phial of drink. Leela shed her usual animal skins in favour of three different Victorian outfits. One of the guest stars for the serial was John Bennett who played Li-H'sen Chang, and had previously starred as General Finch in *Invasion of the Dinosaurs* in 1973. Appearing as Magnus Greel was Michael Spice, an actor chosen for his vocal talents and who had provided the voice of Morbius in *The Brain of Morbius*. Diminutive Asian actor, Deep Roy, was hired to play the ventriloquist's doll, Mr Sin.

Hinchcliffe made a special allowance for night filming in the winter months. London streets around the Skin Market Place on Emmerson Street were used for several sequences. The attack on Bulwer by the Tong and the intervention of the Doctor and Leela was filmed at Kink Wharf on Kink Street. This action sequence and the others in the serial were arranged by regular stunt performer Stuart Fell. Unable to find oriental stuntmen, Fell used two regular *Doctor Who* stuntmen, Alan Chuntz and Max Faulkner, who wore Chinese make-up to appear alongside three oriental actors. The location work was very cold, especially for the Tong actors in their thin cotton suits.

Other night filming included the materialisation of the TARDIS in Part One and the subsequent scene between the



Doctor and Leela, the bulk of which was abandoned and re-enacted in studio. A horse and carriage were required for the scene of Chang returning to the Palace Theatre in Part One, passing by an Evening News placard on a wall reading 'MISSING GIRLS MYSTERY - 8TH VICTIM' (which the script suggested should be on a wall where the TARDIS landed). A hansom cab appeared in Part Two to take the Doctor's party to Ranski Gardens from the mortuary. The other main guest actor, Christopher Benjamin as Henry Jago, did not feature on film, and an unknown double was used in a brief shot of Litefoot and Jago observing Greel's hideout in Part Five. Benjamin had appeared in the series as Sir Keith Goid in the 1970 serial *Inferno*.

For the night shoots with the horse and carriage, the BBC had posted letters to the local residents asking that their cars be removed from the area. On arrival to film the scene where Greel scoured London for the time cab net in Part Two, the team found a Porsche parked with its owner nowhere in sight. In desperation, Murray-Leach covered the vehicle with a tarpaulin and then covered it in hay. One building was used as the mortuary

entrance in Part One, dressed with a plaque reading 'Lumehouse Mortuary & Coroner's Court'.

Litefoot's home at 4 Ranski Gardens, seen in Parts Two to Five, was situated in Cambridge Park, Twickenham. The Doctor whistles *Colonel Bogey* as he walks along in Part Three, just as he had in *The Face of Evil*. Fell doubled for Jameson in the shot where Leela leapt through the window. A lightweight dummy version of Mr Sin was used in this sequence for Chang to carry to the wat-

ing hansom cab. Fell again doubled for Leela as she ran along behind the cab and jumped up onto its rear platform. At the start of this sequence, the script indicated that Chang should be outside the house, standing over the unconscious Litefoot - concentrating intensely to direct Sin. It is the arrival of the Doctor that breaks his power over the mannequin. This and other scenes set in the porch were originally planned for film but were relocated to the studio and the hallway set. For the scene in Part Four where the police guard on Litefoot was killed, Chuntz and Faulkner appeared as Tong killers, and an extra as a policeman was seen to fall down with a fake axe

blade emerging from his shoulder blades, being discovered by the Doctor and Leela at the start of Part Five.

The stretches of river used were at Wapping Pier Head off Wapping High Street and also at St Katherine's Dock. Scenes filmed here were Bulwer's body being found in Part One and the Doctor and Litefoot in a boat in Part Three. This later sequence was filmed in daylight, as was the dawn scene where Chang hypnotised Teresa. For this scene, close-ups of Chang's hypnotic eyes were recorded





ater on tape and edited in. Both daytime scenes were filmed at the start of the second week.

After the Christmas break, OB work resumed over the period of Friday 7th to Friday 14th January, 1977, with trailing producer Graham Williams joining the production team. The first venue for recording was an empty Rates Office on Fish Street in Northampton, which featured as the police station interior in Parts One and Two. The scene where the Doctor and Chang meet for the first time had various rewrites. When discussing the Tong, the Doctor referred to the magician as 'Cha'man Chang' in the script, and at the end of the scene were references to Sergeant Kyle (who was not named on screen) using a telephone. There were also additional lines of dialogue in the script. When Chang left, Leela remarks "The smell of death has gone, Doctor... Did you not notice? It clings to the yellow one like mist over a swamp." The Doctor retorts "All I noticed was a disagreeable odour of old joss sticks." In Part Two, Leela was originally to proudly tell Kyle that she killed the Chinese man found dead outside the mortuary as the Doctor hurried her away.

THEATRICAL FLOURISHES

The reason for recording in Northampton was to allow the use of the Northampton Repertory Theatre. This had been selected as The Palace since it offered a Victorian flying area, necessary for the chase sequence between the Doctor and Greel in Part Two. Recording at the theatre took place over four days from Sunday 9th January. Some of the early work at the theatre was for the sequences taped in the theatre box for Part Four as the Doctor and Leela watch Chang's

magic act.

Chang's stage act included a variety of tricks arranged by magicians Ali Bongo and Larry Bames. The girl in the magic act in Part One was Sally Sinclair, an actress from Northampton Rep. She was levitated in mid-air when chairs beneath her were removed, although was actually suspended on a black velvet support (visible against the black background) and was later raised upwards on hidden wires.

The stage scenes for Parts Two and Four were recorded together. Chang's act in Part Four included the use of flash charges, and as part of his trick with the Doctor, the magician fired a revolver to hoist the ace of diamonds at the centre of the pack held before the Doctor's face. For this, an armorer was on hand to supervise Bennett's use of a blank-firing five-shot revolver. The disappearance of Chang's aide, Lee, inside the cabinet of death was done with a recording break in the OB work, as was the appearance of Casey's corpse at the end of the act.

For the chase sequence in Part Two, the Doctor was originally to encounter the caped figure of Greel in the orchestra pit, with Greel knocking the Doctor senseless using a chair. Faulkner doubled for Spice as the masked Greel in these sequences, since the script called for the villain to swing from one side of the theatre to the other on a rope. Fell doubled for Baker in the shots where the Doctor had to fall through the pre-cut gantry bamer and then reach the stage below by means of a tearing backdrop. Production was speeded up considerably by the use of two hand-held OB cameras for this sequence.

For several scenes at the Palace Theatre in Parts One and Four, composer Dudley Simpson made his only appearance before the Doctor Who cameras, as the orchestra conductor. There were no musicians in the pit, and Simpson conducted around eight minutes of music which he had pre-recorded with three musicians. In addition to this, Penny Lister appeared as singer Lettie Randall in Part





Four, singing just over a minute of the popular music hall number *Daisy Bell*. This had also been pre-recorded with the other orchestra music which mixed popular music hall melodies with oriental music for Chang's act.

Backstage scenes, plus a few more inserts in the box, were recorded on Tuesday 11th January along with material at the stage door area. One omitted scene from the completed Part Two came just after the sequence in which Jago was hypnotised by Chang. In it, the oriental magician watches the owner return to his office and mutters "Occidental pig." Backstage, specially printed bill posters announcing 'L. H'SEN CHANG MASTER OF MAGIC AND MESMERISM' were on display along with an artist's likeness of Chang (one of which was in the scene of the TARDIS arriving).

When Chang hypnotises the young cleaner in Part Three, a flashing white video effect was placed over Bennett's eyes in a close-up shot.

REMOTE CONTROL

The final day of OB work had the unit at St Crispin's Hospital in Duston, Northampton to record scenes in Chang's dressing room and then in Litefoot's mortuary. One scene that was not in the transmitted version of Part One showed Chang sitting, Buddha-like, in his room close to an ornate incense burner "his eyes are glittering points of concentration." Intended to come just prior to the attack on Bulter, this was to indicate that Mr Sin was partially under the power of Chang's will. In Part Two, where Chang hypnotises Jago in his room, again the video effects were superimposed on Bennett's eyes. The end of the final Limehouse Mortuary scene was not recorded, but had some lines of dialogue

about supper at Litefoot's, with Leela commenting that she was so hungry she could eat "an owru."

Rehearsals on the set began on Sunday 16th January, leading up to the first studio recording block which took place at Television Centre over Monday 24th and Tuesday 25th January. On the first studio day the production team were filmed by a crew from the BBC2 programme *The Lively Arts* who were preparing a documentary about the series entitled *Whose Doctor Who* for transmission the day after *The Talons of Weng-Chiang* (as the serial had now been renamed) concluded. Also present was Michael Watmough of *The Evening Standard* who interviewed Baker, Holmes, Hinchcliffe and Jameson about the series. This recording was very uncomfortable for Jameson who had contracted glandular fever a few days earlier.

The first sequences to be recorded were all those in Litefoot's dining room and porch (which formed linked sets) for Parts Two to Four, taped in order. For the scene at the start of Part Three where Leela hurled the carving knife into Mr Sin's neck, there was a break in recording where Jameson hurled a prop knife, and then taping recommenced after a dummy knife handle had been attached to Deep Roy's collar.

Part way through the evening, recording breaks were scheduled to allow Jameson to change first into her soaking underwear, and then into the new outfit purchased by Litefoot in Part Four. For the scenes in Part Four where Litefoot was reading in his armchair, the script had specified that he was engrossed in a copy of *Blackwood's Edinburgh Magazine*.

With the dining room scenes completed, the rest of the first evening was spent on the sewer scenes. This was a small sec-

tion of curved tunnel and intersection with a suitable manhole entrance, built on a raised set which contained a water trough and which also meant that Stuart Fell could get over to the floor in his rat costume. Again, changes of costume were required for Jameson throughout these sequences.

RAT FELL

Holmes' scripts indicated at several points that the giant rat sequences could be achieved using a real rat in a model sewer. Real rats were used in studio on two occasions in Part One: firstly as normal rats seen by the Doctor and Leela in a cutaway shot, and then briefly in a model shot as one rat clambered over a small grille across a miniature tunnel at the end of the episode. However, the final shot of the installment introduced the giant rat costume occupied by Fell, which was used in shots where the rat had to perform on cue or emphasise its size with other actors. This version of the rat was referred to as 'Rat Fell' in the camera scripts.

For the start of Part Two, a flash charge and then some kerosene flames were used for the Doctor hurling his lantern at 'Rat Fell'. Unfortunately, the undergarments worn by Jameson for scenes in Parts Three and Four had a tendency to go transparent in the sewer water, and some careful editing had to be made when preparing the finished episode 'Rat Fell' also featured prominently in the cliffhanger to Part Three where the rodent had to savage Leela. The cliffhanger resolution of the Doctor firing a blank in studio again required a flash charge. Fell also performed the scenes where Chang was attacked in Part Four.

The second day in studio started with all the scenes set in Gree's chamber for Parts Two to Four. Gree's life-draining

device was referred to in the scripts as a distillation chamber and was described as looking like a steam cabinet, meaning that only the head of its victim was visible. There were to be two steel balls on rods that were suspended either side of the victim's head so that lightning appeared to arc across the cranium. The life essence was also to be held in a drip feed, and Greel would partake of this by inserting it into a vein in his arm. In the finished programme the distillation chamber was an open cabinet with white bars down each side that illuminated as it operated. As the process continued a swirling red video effect was overlayed that obscured the victim inside. This masked a recording break, during which in Part Three Vaune Craig-Raymond left the cabinet and was given blackened body make-up. When Greel grasped the controls of the chamber to gain its life essence, a similar red glow was superimposed over his body.

To the far side of Greel's chamber was a passage leading to the sewer, isolated by a grille that could be covered by a lowering hatch. Again, 'Rat Fel' appeared in Part Three to take the raw meat left for it by Greel. Greel's ray gun was referred to in the script as a Light Bolt Magnum, and fired a white video beam – with a flash charge secreted on the target.

With the scenes in the laboratory completed, inserts were recorded on the cellar set for Part Four, after which all the cellar scenes for Parts Two to Five were taped. The cellar was a raised set, allowing the hidden entrance to Greel's base – a tiling flagstone – to be incorporated into the floor. A small amount of dialogue



in a scene between the Doctor and Jago in Part Two was cut in rehearsals, with the Doctor commenting that emanations of some kind were affecting the fauna in the vicinity (referring to the huge money spider – a rubber prop). The spint that 'guarded' the entrance to Greel's lair was achieved by superimposing another camera image of a floating figure with "a grinning skull of a face" – an extra covered in a sheet and draped with chains. A short scene for Part Four of Chang calling down

into the air for Weng-Chiang was abandoned before recording. One scene for Part Five was taped at the end of the evening showing Jago finding Greel's abandoned carpet-bag.

WHOSE DOCTOR WHO

Rehearsals for the second studio session began on Thursday 27th January, and were covered by the crew from *The Lovely Arts* who eavesdropped on rehearsals with Baker, Maoney and Deep Roy, and





filmed an interview with the show's star. Jameson rested to recover from her illness, missing an appearance on *Multi-Coloured Swap Shop* on Saturday 29th January. Over the next few days the film crew also covered work on building the huge dragon idol, and a meeting at the Radophonic Workshop where Maroney discussed the sound requirements for the first few episodes with Simpson and Dick Mills.

Greel's face was referred to in the script for Part Five as "A distorted jumble of features – eyes, nose, mouth – compressed gruesomely and set into a texture like a fresh veil. It is a face from a Picasso night mare". This was to involve a lengthy make-up session for Spice, starting with a cast being taken of his face (filmed by *The Lively Arts* crew) from which Heather Stewart made the melted features that he would only need to wear briefly for one scene in studio.

The final studio took place from Tuesday 8th to Thursday 10th February and was attended by two incoming members of the production team for the new season, not only Williams but also production unit manager John Nathan-Turner who was replacing Chris D'Oyly-John.

Parts Five and Six were recorded generally in sequence apart from the scenes set in the main hall at the House of the Dragon. For the shed that formed the opium den, a raised set was built with a skylight through

which Leela and the Doctor could enter in Part Five.

A small section of road was built for the close-ups of Jago and Litefoot watching Greel's new hideout and also served as the venue for the remount of the TARDIS arrival in Part One and its departure in Part Six (using the usual roll-back-and-mix technique). The brief conversation between Leela and Litefoot just before this had also been planned for location filming.

Another set was the small room near the House of the Dragon where the Doctor, Jago and Litefoot and the two young girls were held captive. This incorporated a section of wall with a dumb-waiter cubicle set into it, which was also inserted into a similar set and recorded from a different angle to imply (with the aid of sound effects) that Jago and Litefoot had moved between floors in their abortive escape attempt in Part Five (padding material written when the script had under-run in rehearsals). In Part Six, the Doctor's attribution of "There's a One-Eyed Yellow Idol" to Harry Champion in 1920 was an unscripted ad-lib. One scripted joke from the Doctor about Chinese soup being "More mickey fin than shark's fin" was dropped in rehearsals, as were the more detailed instructions from the Doctor to Jago about how they should use wax (in the form of grease-paint sticks carried by Jago) to act as a sealant on the linen mattress to form a gas bomb. The explosion of this required a huge flare to be activated in the doorway of the set.

As it turned out, Part Five eventually overran, its cliffhanger was to have been when Greel informed the Doctor that he

had three seconds to reveal the location of the trionic lattice before Mr Sin knifed Leela, but some of this material was moved into the first scene of Part Six to give the memorable climax of Greel's distorted face being revealed.

The final studio day was devoted almost entirely to the scenes in what the scripts referred to as the Dragon Room. The centre piece of the set was the polystyrene dragon statue that doubled as a laser cannon. Designed by Murray-Leach, it had been constructed by a freelance sculptor who had worked almost one hundred and fifty hours on it non-stop to get it ready for studio. The dragon was hollow, so that Mr Sin could be seen clambering up into it at the start of Part Six, and during this final episode the swivelling eyes were also seen to illuminate green. Several shots in Part Six showed Sin's view of the room from the cannon and were recorded as cutaways, although a circular mask with a pulsing green glow. The laser beams that fired from the dragon's eyes were superimposed video effects, and a series of flash charges were secreted around the set, augmented by clouds of smoke. In particular, an ornate Chinese table had been made with small detonators inside it that could be blown apart on cue by the laser fire (although this did not perform as spectacularly as hoped because an over-enthusiastic painter had put a coat of varnish over it). Again, revolvers which fired blanks were used in studio under armourer supervision. The set was dressed with equipment from Greel's chamber, such as the catalytic extraction chamber and also the time cabinet. When activated with the trionic lattice, the front of the cabinet pulsed with life.

Lee's death in Part Five was rewritten. Originally on learning that the bag has been left at the Palace, Greel stamps forward at the cooies, kicking at them, with Lee trying to shield his face. Finally Greel takes his light bolt magnum and repeatedly blasts him.

The Mr Sin dummy was used in the



final episode, most obviously in the homonculus' final attack on the Doctor.

CELLULAR COLLAPSE

The Doctor's arrival in the Dragon Room in Part Six was longer in the rehearsal scripts, having him order "Foo Young with crispy noodles" on his entrance. The Doctor also tells Greel that he has studied his period of time, "The blackest period in human history..." and makes specific reference to the slaughter of thousands at the warmonger's hands in his experimental camps. A later scene with Greel menacing Leela has the villain saying that previous victims had pleaded for the bullet, knife or vivisection centre in preference to the extraction process. During the climax where Litefoot and the Doctor were pinned down by Sin's laser fire, in the script Litefoot asks "What is that weapon?" The Doctor replies "Light Amplified... Professor at this range it doesn't matter!"

The death of Greel in the distillation chamber used a collapsing dummy and the red video effect to show his cellular collapse. This climax was different to the rehearsal script in which Greel attacks the Doctor with his derringer and the pair struggle on the floor until a shot is heard. Then Mr Sin emerges from the cannon to attack Leela, with Jago and Litefoot coming to her aid. The Doctor then struggles from under

Greel's corpse to remove a tube from the back of Sin's neck, causing the homonculus to fall limp. After the body crumbled away, Litefoot referred to Greel's death as being from "A bullet through his black heart."

The day after recording completed, Holmes found himself attacked in the press as a result of an interview he and Williams had

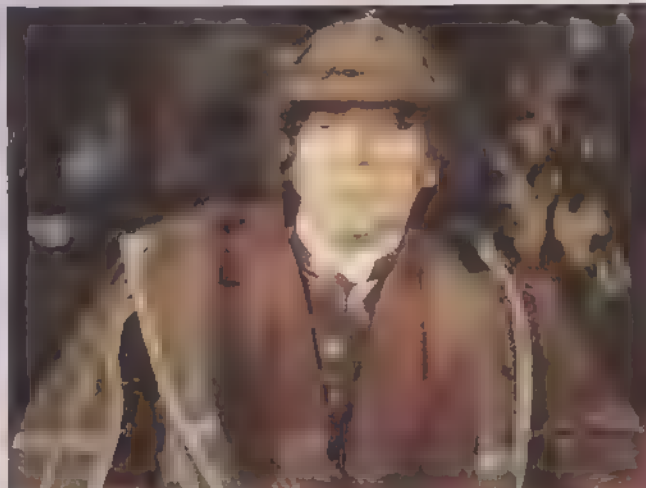
given Jean Rook of *The Daily Express* in which she accused the series of being too terrifying for a family audience. Holmes stressed that *Doctor Who* was no longer a children's show, speaking of the fifteen foot rats in the next serial...

The season completed, a recovered Jameson was able to appear on the Saturday 12th February edition of *Multi-Coloured Swap Shop*, chatting to viewers and offering Dalek bubble bath, Leela jewelry and a trip to a *Doctor Who* exhibition as prizes to a correctly answered question.

Incidental music for the serial was composed by Simpson who conducted six musicians playing around thirty-five minutes of conventional music. Simpson also composed several tracks of particularly atmospheric music to be played on a church organ by Leslie Pearson for scenes in the theatre. Around four minutes of this was used in Part Two for scenes in the cellar and in the chase with a further minute in Part Three for the sequence where Leela follows Chang from the cellar. In Part One, one minute forty seconds of cylinder piano music by Roy Nisdeburgh from the LP *Music of the Streets* was used when the Doctor and Leela locate the manhole. Twelve seconds of the same track were used in Part Two as the pair emerge from the sewer, and a further fifty seconds in the final scene of Part Six.

HIGH POINT

The serial was to be one of Robert Holmes' favourite stories for *Doctor Who*, and was greatly enjoyed by most who worked on it. Particularly popular with Holmes and Maloney were the characters of Litefoot and Jago, and there were brief discussions about the possibility of spinning the pair off into their own off-beat Victorian detective series. It seemed that the only disappointing aspect had been the giant rat, which Maloney felt was seen too clearly and was not filthy enough. Jameson praised Holmes' script as being a strong one for Leela. Both Jameson and Baker now had a six week break before rehearsals for Season Fifteen. Baker recorded an appearance on *Call My Bluff*, and on Thursday 17th February was quot-



Serial 4S • The Talons of Weng-Chiang

CAST: Tom Baker (*Doctor Who*) with John Bennett (*Li H'Sen Chang*) [1-5], Deep Roy (*Mr Sin*), Tony Then (*Lee*) [1, 4-5], Christopher Benjamin (*Jago*), Alan Butler (*Buller*) [1], Louise Jameson (*Leela*), Chris Gannon (*Casey*) [1-4], John Wu (*Coolie*) [1], Conrad Asquith (*PC Quick*) [1-2], David McKail (*Sergeant Kyle*) [1-2], Pasty Smart (*Ghoul*) [1], Trevor Baxter (*Professor Litefoot*), Michael Spice (*Weng Chiang*) [2-6], Judith Lloyd (*Teresa*) [3], Vaune Craig-Raymond (*Cleaner*) [3], Penny Lister (*Singer*) [3], Vincent Wong (*Ho*) [5-6]

EXTRAS: Dudley Simpson (*Conductor*); Ronald Musgrove, Mary Maxted, Charles Adey Gray, John Cannon, Marie Anthony, James Haswell, Lisa Bergmayer, Kevin Sullivan, Richard Sheekey, Jean Channon, David J. Grahame, Bil. Hughes, Hentley Young, Bernard Price, James Lloyd, Tony Randle, Chris Carrington, Bob Williams (*Audition/Dancing Girls/Stagehands/Doorman*), Unknown (*Sweep/Boy*), Alan Chuntz, Max Faulkner (*Stuntmen/Coolies*); Vincent Wong, Fred Leown, Dennis Chin, Sabu Kimura, Arnold Lee, Jimmy Ang (*Coolies*); Unknown (*Policeman*), Sally Sinclair (*Levitating Girl*), Unknown (*Woman by River*); Stuart Fell (*Giant Rat*); Unknown (*Hansom Cab Driver*); Max Faulkner (*Double for Weng-Chiang*), Stuart Fell (*Double for Doctor Who/Double for Leela*); Unknowns (*Cleaners/Boatman/Double for Jago*); Helen Simnett, Debbie Cumming (*Young Girls*)

CREDITS: Written by Robert Holmes [from a storyline by Robert Banks Stewart] Fight Arranger: Stuart Fell [1-3, 6] Incidental Music by Dudley Simpson Title Music by Ron Grainer and the BBC Radiophonic Workshop Title Sequence by Bernard Lodge. Production Assistant: Ros Anderson. Production Unit Manager: Chris D'Oyly John. OB Lighting: John Mason [1-4]. OB Sound: Vic Godrich [1-4]. Studio Lighting: Mike Jeffries. Studio Sound: Clive Gifford. Film Cameraman: Fred Hamilton [1-3]. Film Recordist: John Gatland [1-3]. Film Editor: David Lee [1-3]. Visual Effects Designer: Michael John Harris. Special Sound: Dick Mills. Costume Designer: John Bloomfield. Make-Up Artist: Heather Stewart. Designer: Roger Murray-Leach. Producer: Philip Hinchcliffe. Directed by David Maloney. BBC © 1977

UK BROADCAST DETAILS

Part One	26th February, 1977	6.30pm - 6.55pm
Part Two	5th March, 1977	6.35pm - 7.00pm
Part Three	12th March, 1977	6.30pm - 6.55pm
Part Four	19th March, 1977	6.30pm - 6.55pm
Part Five	26th March, 1977	6.30pm - 6.55pm
Part Six	2nd April, 1977	6.30pm - 6.55pm

Viewing Figures

Part One: 11.3m (16th), Part Two: 9.8m (28th), Part Three: 10.2m (22nd), Part Four: 11.4m (21st), Part Five: 10.1m (18th), Part Six: 9.3m (32nd)

Audience Appreciation Figures

Part Four: 60%, Part Six: 58%. No figures recorded for Parts One to Three or Part Five.

ed as saying that he would make only one further season of *Doctor Who*.

The *Talons of Weng-Chiang* was the last major association with *Doctor Who* for both Hinchcliffe and Maloney. Hinchcliffe moved on to produce and write a new police show called *Target* before working on series such as *Private Schultz* and *The Chamer*. Hinchcliffe was particularly pleased with his final *Doctor Who* story and his final duty as producer was an appearance on *Pebble Mill at One* on Friday 1st April to discuss the programme and promote *Whose Doctor Who*. Maloney became the producer of *Blake's 7* and has since worked on *Juliet Bravo*, *Family Pride* and *Hold the Front Page*.

The first edits of *The Talons of Weng-Chiang* were broadcast weekly on BBC1 on Saturday evenings from 26th February 1977 at 6.30pm (apart from Part Two which went out five minutes later). The viewing figures saw a drop from *The Robots of Death*, but the audience reaction figures were healthy. All but Part Six were in the Top Thirty programmes of their week. Competition on ITV was generally either from *New Faces* or *Celebrity Squares*. Stanley Reynolds commented generally favourably on Part One in *The*

Times on Monday 28th February, as did Alan Coren in *The Evening Standard* of Monday 21st March.

Holmes' story was novelised by Terrance Dicks and published in November, 1977 by Target Books as *Doctor Who and the Talons of Weng-Chiang*, with a hardback edition from WH Allen the following month. Jeff Cummins' cover for the British edition was replaced by a new cover from David Mann when the American paperback edition from Pinnacle was published in September 1979, as book no. 7. The British edition was then numbered Book 61 and was reprinted by Virgin in February 1994 with a new cover by Aister Pearson as *Doctor Who - The Talons of Weng-Chiang*.

The serial was purchased by ABC Australia in March, 1978 where it was broadcast with a 'G' rating after shots of the giant rat attacking Leela and Chang from Parts Three and Four had been removed. The serial was also sold to New Zealand and Canada, where some regions refused to screen it for fear of upsetting the Chinese community. Edited versions of the episodes were syndicated in North America from 1978 by Time Life, with narration added by Howard da Silva. Uncut versions of the episodes were dis-

tributed by Lionheart in the Eighties, and the serial also runs in North America as a television movie of two hours sixteen minutes duration. Sound effects of the distillation chamber and the dragon ray gun were re-released on *Doctor Who Sound Effects* by BBC Records in May, 1978.

Edited into a compilation, the story was released on video in Australia in 1986 although the UK had to wait until November, 1988 for a BBC Video release. With new opening and closing credits added, the only other change was the removal of a few violent shots in the fight between the Doctor and the Tong in Part One, notably with the use of the nunchukas. A transcript of the serial based on Holmes' script was edited together by John McElroy and published by Titan Books in November, 1989 as *Doctor Who - The Scripts: The Talons of Weng-Chiang* with a cover from Duncan Fegredo, although a new cover for a 1994 reprint by Aister Pearson has been commissioned. The serial was screened on UK Gold in episodic form in January/February, 1994 with a compilation repeat a few weeks later. The serial exists at the BBC Film and Videotape Library on its original two-inch videotape.

Andrew Pixley

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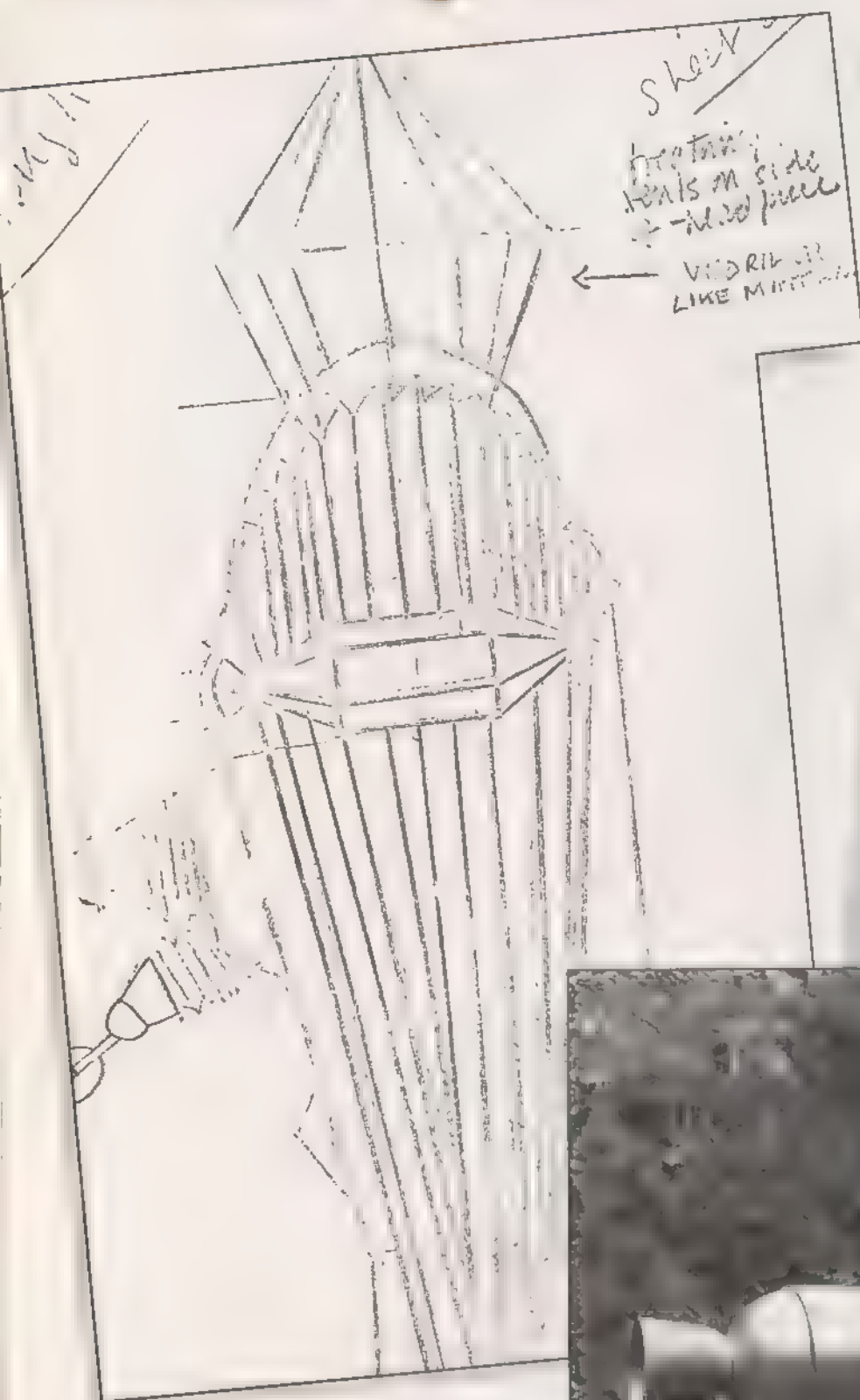
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Creating the Krotons



BBC designer Bobi Bartlett was faced with the task of visualising a "crystalline robot" in Robert Holmes' first *Doctor Who* story, *The Krotons*. Bartlett responded by giving the creatures a diamond-shaped head to suggest their origins. The designs proved to be extremely impractical during recording, with the actors inside the suits relying on studio personnel to guide them due to their lack of vision. Air vents were included in the head-pieces to give the actors some small element of comfort. Presented here are the two design sheets Bartlett created for Robert Holmes' first *Doctor Who* monster.



Artwork by Alister Pearson

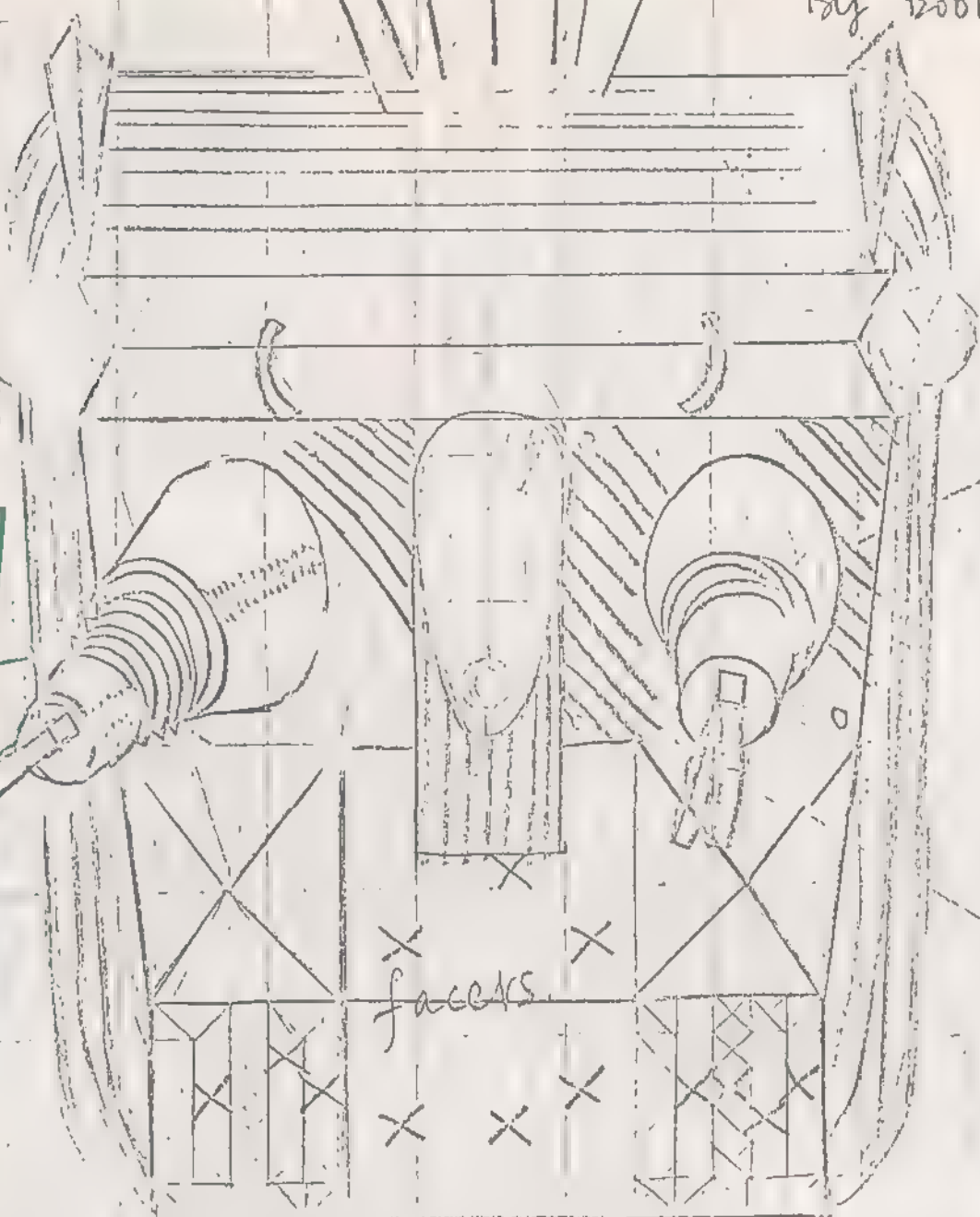
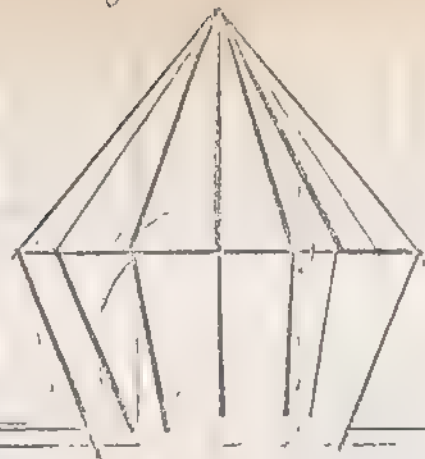


Photo: © BBC video

ant view
12.02

Sheet 1

Dr. Wad W.W. 'SPACE'
T/R 22ND NOV. 'TRAP'
DESIGN FOR KROTO
By Bobi Barite



main faces
sub-plates

Detail face Fuel Tank

facets
X X
X X X

Antenna
skirt

Holmes on Holmes

Regarded by many as one of the finest writers to have ever scripted *Doctor Who*, Robert Holmes' work was as absorbing as it was prolific. However, despite the accolades and attention his stories were awarded, Holmes kept a low profile, rarely attending conventions and giving only one interview to *Doctor Who Magazine*. Drawing on a wide variety of other sources, such as fanzine interviews and correspondence with the writer, Marcus Hearn pieces together opinions and impressions of a career that was still thriving when Holmes died mid-way through scripting the final two episodes of *The Trial of a Time Lord*. Robert Holmes – in his own words.



"If anyone decides that *Doctor Who* is an art form its death knell will be sounded. It is good, clean, escapist hokum which is no small thing to be. When it's done well, it is the best thing of its kind around."

THE KROTONS

I was not a keen watcher of *Doctor Who* before I began writing for it, but I watched it occasionally. As a bit of a science-fiction buff I always found it something of a disappointment in its early days.

What happened with *The Krotons* was that I sent the idea in, not as a *Doctor Who* but I sent it to the drama department as a story called *The Space Trap* for inclusion in a series they were doing of four-part science-fiction thrillers. Then I got a letter back from Shaun Sutton, the Head of Serials at that time, saying that they had decided to discontinue the series and he'd passed the idea on to *Doctor Who*. And I never heard any more about it. Three years passed and we were moving house. When I was clearing out my desk I came across the thing and thought 'Well, that's not too bad,' so I rehashed it specifically for *Doctor Who* and sent it in again. Terrance Dicks was

THE SPACE PIRATES

It was originally intended as a four-part story, but at the last minute became a six-parter when one of their other six-parters fell through, so I went back and reworked it.

The key to the script for me was the cargo skipper played by Milo O'Shea. I wanted the space equivalent of Maserfeld's 'dirty British coaster with a salt-caked smoke-stack'... a rocket ship held together by bits of wire and faith.

I can't remember too much about it myself but my wife insists it is better than any of the others I've done.



SPEARHEAD FROM SPACE

When I wrote the first Pertwee story I had no idea how he would play the part. I made his dialogue slightly more polished (or pompous)



script editor by then and he commissioned it.

As I remember, the Krotons were a pretty impractical design. Once imprisoned inside the costumes the actors had a very limited field of vision and had to be led around the studio.

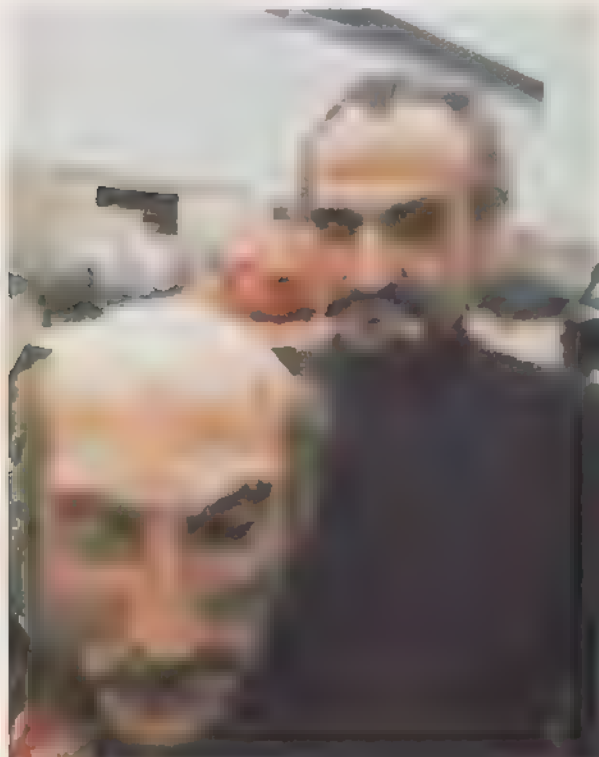
than the kind of speeches I'd written for Troughton. It seemed to work because, looking back, the essence of Pertwee's characterisation, as it developed, was a more polished style.

I wanted aliens that could pass as humans (they act better) and so came up with the idea of an alien species that could imitate plastic.

I don't think I was influenced by *Quatermass II*. I deliberately don't watch much television or go to the cinema in case I'm unconsciously influenced. So any resemblance is coincidental. Anyway, wasn't the monster in *Quatermass* a big glob of chewing gum sticking to the dome of St Paul's?

FEAR OF THE AUTONS

The Master was conceived by Terrance Dicks and Barry Letts as a long-running, worthy adversary for the Doctor. As, at the time, I



wrote the first story of each season, it fell to my lot to introduce him. In later adventures he would turn up as Colonel Masters, El Maestro etc.

I didn't know Roger Delgado very well, but I do know that he was highly regarded as an actor and people have told me that he was a most generous-natured man with a great sense of humour.

CARNIVAL OF MONSTERS

We gave it the working title *Peepshow*, but my own original title was *Out of the Labyrinth*. I can't remember the reason, but I was asked



to make it cheap – though I was told afterwards that it worked out quite expensive. I decided that the way to do it was in two sections: the onboard ship section and the people outside the machine. Only the Doctor and Jo Grant passed inbetween. They shot that with the shipboard stuff done in the first session done in the studio and the outside recording stuff done on the second recording two weeks later. It was quite a different and amusing idea to have this peepshow – my favourite bit was when the Doctor got out of the TARDIS at the beginning and started talking to the chickens!

THE TIME WARRIOR

Terrance Dicks asked me to write an historical adventure. This is an area I have always shied away from, remembering some of those early stories about Nero's Rome and the travels of Marco Polo. I have a feeling that *Doctor Who* was originally developed by Auntie as a format for making history interesting for children, fortunately the fantasy side soon took over.

Anyway, after some argument, Terry and I compromised on a story that would be a mix of science-fiction and historical fiction.

The original conception of the Sontarans, which is still the same, is



interesting. Contrary to popular belief, they do have other aims besides conquest. It is simply that all else, for the time being ('the time being', in their case, having already lasted many thousands of years) has been subjugated to the single task of winning their war of attrition against the Rutans, an equally dedicated superpower. To this end they have genetically re-engineered themselves. In order to sustain their immense armies they have abolished the old, inefficient system of reproduction and now have muster clonings of a million recruits at a time.

I loved the Sontarans – really my kind of people. Terrance Dicks always accused me of preferring the villains.

TOM BAKER

The first thing was to find the right actor to follow Jon Pertwee. Then we decided on which of the previous Doctors' characters to carry through and emphasise. Tom suggested much of the character himself, and I wrote a brief for writers where I said he was a cross between Professor Quatermass, Sherlock Holmes and George Bernard Shaw. I said he was witty, with flashes of bad temper, kept things to himself, all these things the Doctor's done in the past. I think just how the character developed was really due to the actor, and Tom really followed his own nose, so to speak.

For me, he was the definitive Doctor but I believe he lingered longer in the role than he should have done.



THE ARK IN SPACE

Ark was a great opportunity for me to try and steer the programme in a different direction – ready to go for a more adult audience. I'm afraid it was necessary to do a lot of rewriting, particularly in the first two seasons of Tom Baker, because Philipinchiffe and I were trying to make some pretty radical changes. We knew what we wanted but it was hard to get it across to the writers who tended, on the whole, to have their own conception of the programme based on what they had seen in the past.



In order to spread the money I decided to use the same sets twice. We filmed *The Ark in Space* and used the sets again in the Cyberman story (*Revenge of the Cybermen*) which we filmed next. This saved some money and the show developed from that from

this intention.

I've got no idea why *The Ark in Space* was so popular. Perhaps it was the thought of the destiny of the human race lying in a deep-freeze chamber. These were the chosen descendants and were there when the Wirm struck. I don't think the success of the story was due to the Wirm – I don't think they were very successful monsters. It's a bit of a puzzle as to why one story's popular and another flops.

PYRAMIDS OF MARS

The story line was based on Egyptian mythology because I wanted to remake *The Curse of the Mummy's Tomb*. When I was script editor I was always ripping off the classic horror films and things.

I remember we had this opening scene where Sutekh infiltrated the TARDIS and because we had the set we used it again in a later episode. The Doctor took Sarah to what he called Alternative Time.



You see the trouble with the historical stories set on Earth is that when you threaten the world with some danger in the past, people immediately say it never happened and the world didn't come to an end. So, to get over that one I invented this theory of Alternative Time where the Doctor took Sarah to the alternative future of 1980. *Doctor Who* has never been said to be in contemporary time.

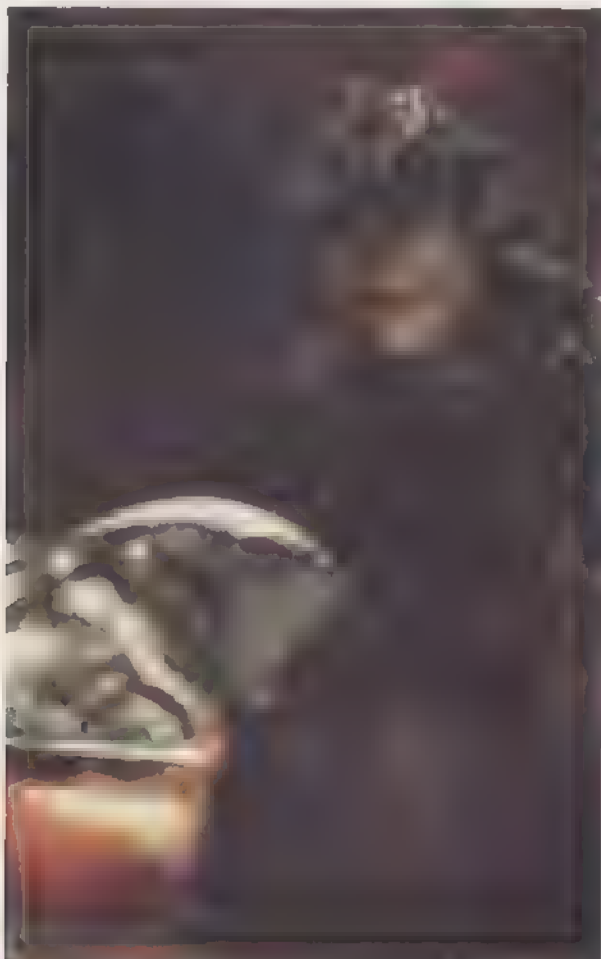
During my time as the programme's script editor I found that *Doctor Who* Appreciation Society members, on the whole, were so concerned with continuity that very often they failed to see matters in a broader context. They were unable to see the wood for the trees, in fact. Case in point: in *Pyramids of Mars* the Doctor tells the villain that the controls of his TARDIS are isomorphic – only he can operate them. In a later story when someone else operated the controls I received dozens of letters pointing out this 'inconsistency'. Nobody seemed to have considered that the Doctor had a very good reason for lying.

THE DEADLY ASSASSIN

The basic idea behind *Assassin* was to see if we could make a workable *Doctor Who* with the Doctor on his own – no travelling companions. Philip wanted the story to be set on the Time Lords' own planet, and we both felt that sufficient time had elapsed since Roger Delgado's death for us to be able to re-introduce the Master. However, we didn't want to tie our successors to a particular actor (by this point we knew that our time with the programme was coming to an end) so I got the idea that he was in the terminal stage of his

existence. This led me to the story – the Master was back on Gallifrey to try to steal himself a new supply of the Time Lord life essence.

I had to decide what sort of people the Time Lords were. I noticed that over the years they had produced quite a few galactic lunatics –



course, a remake of *The Phantom of the Opera* plus a touch of the Fu Manchus and a few bits of my own. I'm not a fan of Sherlock Holmes, although I've read all the books, but I am a fan of that fictitious Victorian period.

I'd asked Robert Banks Stewart to write the last story of that season and suggested he work on the idea of somebody in Earth's future returning to either the present day or the recent past. I'd finished *Assassin* and, thinking the season was sewn up, took off for only the second holiday I'd had since joining the programme. My wife was taken ill in Germany and had to go into hospital. I got back to the office three weeks later than expected only to find a note from Bob Stewart saying that other sudden commitments prevented him from writing the script. Far too late to find and brief another writer so it became a case of 'once more into the breach'.

I think David Maione was a wonderful director - he got it all so right. The production values were so good and only the giant rat



failed to work. This was a shame because the designer went to great pains to get it right and it was a super mode. What none of us realised until too late was that as a sewer rat it should have looked greasy and scabrous. On the box it came over as rather fluffy and sweet.

THE SUN MAKERS

I got the basis of the idea from a non-fiction book, *The Iron Sun*, which dealt with the possibility of mankind one day being able to create suns. Satirising the tax system was a twist that came to mind soon after that, but I always try to avoid poking the moral a bit too heavily. Aside from the fact that it usually spoils the story, who am I to lecture people? I had some references to income tax forms like Corridor P45, liquidation and things like that. And then there was the planet the Collector originally came from, once it was revealed he wasn't human and he himself went into liquidisation and plopped down into this commode thing. I said he came from the planet

the Meddlesome Monk, the Master, Omega, Morbius.

How did this square with the perceived notion that the Time Lords were a bunch of omnipotent do-gooders? Could it be that this notion had been put about by the Time Lords themselves? Heresy! But the Doctor himself, when one thought about it, didn't seem too keen on them. Remember in *Morbius* how he'd ranted about them not wanting to 'soil their lily-white hands'? Remember Link saying that Sontaran intelligence considered that the Time Lords 'lacked the moral fibre to withstand a determined assault'? Most damning of all, at the end of *The War Games*, had they not condemned the Doctor to exile for interfering in the affairs of others' planets - and yet who had sent him on half these missions? They had! Obviously, either the Time Lords were all hypocrites or someone, unknown to their high command, was running a 'dirty tricks' department. Once I took this view of the Time Lords the bones of the story began to take shape.

DWAS members, generally, were incensed by the show and used every possible twig to belabour me with. Somebody even criticised the title (and the programme's titles are deliberately lund) on the grounds that 'Deadly' is tautological, when qualifying 'Assassin'. But the Ismaili sectaries called Hashshashin were a

bunch of dopes, after all. Trained in the lethal arts they may have been but I'm sure they produced many inept, incompetent, unsuccessful assassins.

THE TALONS OF WENG-CHIANG

I think this must be my favourite *Doctor Who*. The story was, of

Robert Holmes on *Look*:
"Philip and I were probably thinking about Raquel Welch. Who doesn't?"





Users (as in people who use you) but Graham Williams (the producer) was adamant that we couldn't have a planet called Users which both myself and the director, Pennant Roberts, didn't agree with.

THE RIBOS OPERATION

I disliked the whole Key to Time gimmick and the idea of the White

Guardian and the Black Guardian. It is difficult enough to come up with five or six good stories a season without having to tack on an unnecessary linking theme.

I introduced Romana in *Ribos* but I can't remember now whether or not she appeared in the opening scene with the White Guardian. That prologue to the season was written by David Agnew.



THE POWER OF KROLL

I do remember that this started life as something like *Creature from the Swamp*, but I don't mind if the titles are changed. I remember this as being the least favourite of my *Doctor Who* scripts.

THE CAVES OF ANDROZANI

I was asked by John Nathan-Turner (then producer) and Eric Saward (script editor) to write the anniversary special. We met and discussed the project but I couldn't see any way of accommodating their requirements (five Doctors, the companions, the Master and so on) in one story. So I dropped out, but perhaps by way of compensation they asked me to consider a four-parter for the following season, which of course turned into *The Caves of Androzani*.

Caves very much falls into a more serious category of script than do some of my other pieces for *Doctor Who*. The Doctor has a few jokes, but on the whole it's a fairly serious story. If you look at my stuff I quite often kill practically everyone except the Doctor and his companions. I was thinking of *House of Wax*, *The Phantom of the Opera* and perhaps *The Hunchback of Notre Dame*. But of course all these things are variations on that original theme. It's unfailingly popular. I always tried to look for a strand that was familiar to the viewer. If you have straight science-fiction with aliens and without parallels people can pick up on, to my mind it doesn't work too well.

I wanted to write a story with an underlying moral about the evils of gun-running, armaments supply etc. because I don't remember *Doctor Who* ever having touched on that particular subject. The fact that the script went into production unchanged was a source of sat-



isfaction. But, I suppose, even more satisfying was the fact that after an absence of six or seven years I still seemed to have a knack of writing for the programme.

THE TWO DOCTORS

Apparently, Patrick Troughton and Frazer Hines so enjoyed *The Five*

Doctors they asked if they could come back and do another one. We were moving to the forty-five minute time slot and this was going to be the season 'biggie'. Eric Saward wanted someone with experience of writing what is virtually an old six-parter and asked if I'd mind writing it. Then they said 'Can we have Sontarans?' I don't really like bringing back old monsters but I don't think the Sontarans were really well used in their last appearances so I was glad to redress the balance.

I wrote the script to be set in New Orleans, not Seville. That's why I created the Androgums – I couldn't think of any reason why aliens should visit New Orleans and I recalled it was a jazz place – but not even I could envisage a race of aliens obsessed with jazz. Then I remembered it is the culinary centre of America with lots of restaurants so I invented the Androgums (an anagram of 'gourmand') who are obsessed with food. So they went to New Orleans for the food. They stayed, however, when it shifted to Seville because I couldn't think of anything else.

I understand they want me to write a story next year but they haven't decided whether or not it's going to be filmed in Singapore.

I hope they decide soon because I'm due to start work on *Bergerac* afterwards and if I'm not careful I won't have enough time!

With any luck though, I shall carry on writing for *Doctor Who* until its deathbed. ●



Beyond Doctor Who

Robert Holmes stated on many occasions that *Doctor Who* was his favourite writing assignment and the facts certainly support this claim – his association with the show spanned nineteen years, three of them spent as its script editor. However, Holmes' versatility as a writer led him in many other directions in television as well. One glance at the list of his script-writing credits below will demonstrate how adeptly he was able to apply himself to the many other genres the medium has produced. Andrew Pixey has provided a summary of Robert Holmes' principal writing credits outside the world of *Doctor Who*.

Bergerac (BBC)

Prime Target (30-1-83)
A Cry in the Night (14-1-84)
Winner Takes All (10-1-87)

Blake's 7 (BBC)

Killer (20-2-79)
Gambit (20-3-79)
Traitor (12-10-81)
Orbit (7-12-81)



Above: *Blake's 7*
Gambit

Right: Hugh David
as Stephen
Drummond in
Knight Errant.

Dead of Night (BBC) *Return Flight* (12-11-72)

Dixon of Dock Green (BBC) *The Unwanted* (26-1-74)

Doctor Finlay's Casebook (BBC) (Five episodes – 1964/65)

Doomwatch (BBC) *The Inquest* (1-3-71)

Emergency Ward 10 (ATV) (Episode(s) unknown)

Fraud Squad (ATV) *Turbot on Ice* (20-5-69)
The Price of a Copper (12-12-70)

Ghost Squad (ATV) *The Green Shoes* (12-1-63)

The Inside Man (LWT) (Episode(s) unknown – 1969)

Into the Labyrinth (HTV) *Shadrach* (7-9-81)
Dr Jekyll and Mrs Hyde (11-8-82)

Intrigue (ABC) (Episode(s) unknown – 1966)

Juliet Bravo (BBC) *A Breach of the Peace* (2-10-82)

Knight Errant (Granada) (Story Editor – 1959/60)

Mr Rose (Granada) *The Jolly Swagman* (17-3-67)
The Unquiet Ghost (24-3-67)
The Frozen Swede (31-5-68)

The Nightmare Man (BBC) (Adapted from *The Child of Vodyanoi*) (1-5-81 – 22-5-81)

Public Eye (ABC) *And a Very Fine Fiddle Has He* (13-3-65)
You Think It'll be Marvellous - But It's Always a Rabbit (27-3-65)
It Had to be a Mouse (20-8-66)
Twenty Pounds of Heart and Muscle (17-9-66)
It Must be the Architecture - Can't be the Climate (23-3-68)
It's Learning About the Lies that Hurts (13-4-68)

The Regiment (BBC)

Depot (2-3-73)
North West Frontier (4-5-73)

The Saint (ATV)

The Scales of Justice (1-12-68)

Shoestring (BBC)

(Script Editor, Season Two – 1980)

Spy Trap (BBC)

A Perfect Victim (9-10-73)

Spyder's Web (ATV)

Nobody's Strawberry Fool (31-3-71)

Timeslip (Callender/Yorkshire)

The Block (Original idea, script by Jim Hawkins. Pilot for aborted anthology series – 28-12-85)

Trial (BBC)

Mr X (28-10-71)

Undermind (ABC)

Waves of Sound (10-7-65)
End Signal (17-7-65)

Warship (BBC)

The Drop (5-7-73)



A man with light-colored hair, wearing a white turtleneck sweater and dark trousers, stands in a doorway. He is looking towards the camera with a slight smile. The background is dark, and the doorway is framed by light-colored walls.

**DOCTOR
WHO**

**ARCHIVE
FEATURE**

Serial PPP • Carnival of Monsters

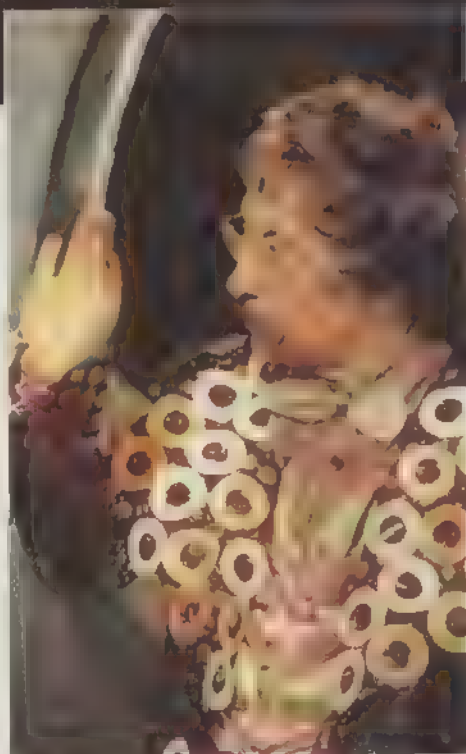


EPISODE ONE (drm: 24'46')

A cargo shuttle arrives on the planet Inter Minor and amongst its freight emerge two Lurman entertainers, the Great Vorg and his assistant Shima. With them is their means of making a living, a machine called the Scope. Their first view of the planet is of Commissioner Kalik, one of the admissions tribunal they must face, gunning down one of the merial functionaries who seems to have gone berserk. The ruler, President Zarb, has just allowed contact with other worlds to be renewed, and the two entertainers are the first to visit Inter Minor with their 'Carnival of Monsters'.

The TARDIS arrives in the hold of a sailing ship instead of Metebelis Three, and investigating further the Doctor and Jo Grant find that this is a cargo vessel bound for Bombay. Hiding from the crew and passengers, they see the ship attacked by a plesiosaur, a dinosaur that became extinct some one-hundred and thirty million years ago. Discovered in the passenger saloon by the crew, the pair are believed to be stowaways and are locked up in the cabin of Major Daly – a passenger on the ship with his daughter Claire. In the cabin, the Doctor discovers that the ship is the SS Bernice, which vanished on this very day – June 4th, 1926. He is also puzzled by a hexagonal plate in the floor outside the cabin which Lieutenant John Andrews and the crew of the ship cannot see. In addition to this, the times on the clocks keep changing and it is daylight outside when it should be pitch dark.

The reception for Vorg and Shima is a



frosty one, with Commissioners Kalik and Orum moving to reject their entry visa and thus over-ruling their superior on the tribunal, Chairman Pletrac. The entertainers are also concerned about a systems defect registered by the Scope.

The Doctor and Jo escape from the cabin using Jo's skeleton keys and overhear the crew and passengers going through exactly the same motions with the dinosaur that they observed earlier. Reaching the TARDIS, the Doctor has just emerged with a magnetic core extractor to open the floor plate when a huge hand appears from above and lifts up the TARDIS...

EPISODE TWO (drm: 25'00")

Vorg removes the miniature TARDIS that was causing problems in Circuit Three of the Scope, and explains to Kalik and Orum that the machine contains a collection of many life-forms living miniaturised in native habitats. Including Ogrons, Drashgs and Telumians (the Lurman name for humans), these can be viewed on the Scope's glo-sphere. Vorg demonstrates how he can use the agglomerator to make the specimens aggressive. On the ship, the Doctor and Jo run into the crew – again repeating the same actions as before and with no memory of their previous meeting – and this time the Doctor spars with Andrews.

After winding Andrews, the Doctor escapes with Jo. They are saved from being gunned down when Vorg turns down the agglomerator. The crew wander off and forget about the stowaways, entering their set routine. Opening the floor panel, the Doctor and Jo enter the circuitry of the Scope, hoping to find their way out.

Outside, when Pletrac learns that there are living organisms in the Scope he orders that a weapon known as the eradicator is used on it. The Scope narrowly withstands its fire-power to Vorg's joy. Kalik is against the Lurmans being allowed on their world, and speaks openly against the rule of his brother, Zarb. Searching the Scope for a transmitter, Orum finds the miniature TARDIS which regains its full size outside the machine's compression field.

The Doctor and Jo break into Circuit Five, passing through a cave to a marsh.



and inhabited by the ferocious omnivores, the Drashigs. Vorg and Shima know the Drashigs never give up following a scent, as one of the huge underwater dragons rears up before the Doctor and Jo.

EPISODE THREE (dm: 24'49")

Hunting by scent, the Drashig follows the pair's outward journey from the cave and misses the duo. The Doctor and Jo hurry back to the cave to escape Circuit Five – the Doctor using his sonic screwdriver to ignite marsh gas and drive the Drashigs back. The pair get back into the circuitry, but the Drashigs smash their way after them and pursue them around the workings. The Doctor is appalled that this Miniscope is still in operation, since he had a hand in getting the highly immoral machines banned by the High Council of

the Time Lords.

Kalik overhears Vorg and Shima talking about the Drashigs being loose in the Scope and decides that their release into the Citadel could cause the chaos needed to topple Zarb from power. The weak-willed Orum is persuaded to sabotage the eradicator by removing its trizon component.

The Doctor and Jo return to Circuit Three to get some rope to climb down to an extractor vent, but Jo is captured by the crew as a stowaway. The Drashigs attack the ship, repelled by Daly and Andrews – the latter hurling dynamite into the workings of the Scope. As the life-support power starts to fail, the Doctor escapes from the ship's hold back into the circuitry. Securing his rope, he climbs down the extractor and emerges from the base of the Scope close to Shima.

EPISODE FOUR (dm: 24'10")

The Doctor regains his full size. He is delighted to find the TARDIS, but is furious about the Scope. He decides to work with Vorg to link the Scope to the TARDIS so that he can enter the machine again to rescue Jo and return the specimens to their correct space/time co-ordinates. Meanwhile, Orum secretes the stolen trizon in Vorg's baggage to incriminate the Lurman, should Kalik's plans go wrong.

On the SS Bernice, Jo is locked up in the cabin by Andrews but manages to escape. She makes her way to the hold where she encounters the Doctor, whose use of the TARDIS mechanism has projected him back into the circuit after leaving instructions with Vorg. Kalik meanwhile helps to

release the Drashigs from the extractor at the base of the Scope. The huge monsters rampage around the area of the Citadel, and Pletrac finds the sabotaged eradicator is useless against them. Kalik is attacked, and further disaster is only averted when Vorg discovers the trizon in his bag, fits it to the weapon and destroys the Drashigs.

Because of the distraction, Vorg is a most too late to activate the Doctor's mechanism to save all the creatures in the Scope – which fade away back to their worlds of origin. The Doctor and Jo appear full-size by the TARDIS, just as the Scope explodes. They prepare to depart in the TARDIS as Vorg – basking in the glory of being the hero of the hour – finds that Pletrac is quite a gullible gambler.





Daly was reading and show the Doctor that it was printed in 1926 – this was changed to a newspaper which was better proof of the era the TARDIS seemed to have landed in. The rewrites also affected the Doctor and Jo discussing the presence of a plesiosaur in 1926 towards the end of Episode One. It was planned to end with a giant hand moving towards the Doctor and Jo across the hold. At the start of Episode Two, the pair were to run behind the TARDIS and hide behind some crates. The giant hand then withdrew through a hinged bulkhead wall that the Doctor kicked petulantly as it clanged shut.

Scenes with the Doctor and Jo in the shaft of the Strobe in Episode Three were rewritten to include the Doctor explaining about lateral thinking. Holmes' script for Episode Four also included dialogue for Vorg to talk to the Doctor in palare, authentic language of carnival and travel-

ling folk.

Until a short time before production, the title of the story was still *Peepshow*, which Holmes himself preferred. *Carnival of Monsters* was arrived at by Dicks when he drew upon a line of Vorg's dialogue in Episode One's script. With the serial to be made at the end of the ninth production block, Letts himself took the opportunity to direct the story and to experiment further with certain technical aspects.

Roger Liminton was assigned to design the sets, the first of his two *Doctor Who* serials. Costumes were handled by James Acheson who had worked on *The Mutants* a few months earlier, while make-up designer Angela Seyfang was a newcomer to the series on her only *Doctor Who* story. Visual effects were developed by John Horton who had supervised several serials back to *Spearhead from Space*.

Cast as Lieutenant John Andrews was Ian Marter, an actor whom Letts had previously considered for the role of Captain Yates in 1970. Tenniel Evans was an old friend of Pertwee's who had worked with him on *The Navy Lark* since 1959. It had been Evans who suggested to Pertwee that he apply for the part of the Doctor, and now Pertwee repaid the goodturn by recommending him to Letts as a possible for Major Daly. Letts later regretted this, since the two actors spent a great deal of time reminiscing and joking together. Appearing briefly as the Captain on film only was Andrew Staines, whom Letts had cast before as a sergeant in *The Enemy of the World* and as Goodge in *Terror of the Autons*.

Filming on 16mm started on Tuesday 30th May, 1972 at Tillingham Marshes in Essex, between Bradwell-on-Sea and

Early in 1972, producer Barry Letts and script editor Terrance Dicks laid down plans for the tenth anniversary season of *Doctor Who*. These included a serial with all three incarnations of the Doctor and two linked stories which would form an epic battle against first the Master and then the Daleks. Each was planned to be expensive, so Letts was keen that a four-part serial early in the season could be produced as cheaply as possible. It was also decided that for the first time in several years, a serial would be recorded for the next season at the end of the present one and held over. As a result, the actors would still be available, and weather conditions for location filming were likely to be favourable in the summer months.

The job of writing a cheap serial went to Robert Holmes, a regular writer on the series since 1968. Since *Terror of the Autons*, Holmes had worked on the BBC series *Trial* and was developing a script for the BBC 2 anthology *Dead of Night*. Holmes was working on his *Doctor Who* scripts by February 1972.

One of the demands on Holmes' storyline was that, to reduce costs, the story should be constructed with two separate settings and two distinct groups of characters, with only the Doctor and Jo Grant featuring in both situations. Accordingly, Holmes split the action of his storyline, *Peepshow*, almost evenly between a cargo ship called the *SS Bernice* and an immigration area on the alien planet of Inter Minor. Filming concerning the 1926 ship sequences would be done first on location, with the studio recording for the ship scenes a couple of weeks later. The cast required for this work would not have

to be rehired for the next studio. Jon Pertwee and Katy Manning would then start rehearsals for the second recording with all the cast required for *Inter Minor*.

The setting of the Indian Ocean in 1926 and the last days of the British Empire were inspired by Holmes' work on the BBC drama *The Regiment*. The writer specifically asked Dicks if he could develop a story with this setting. Holmes' inspiration for the name of the Drashings came from an anagram of 'dish-rag'. The other major plot device was a machine called the Strobe, which he envisaged as a cross between a 'What-the-Butter Saw' machine and the glass-sided boxes used by observers of insect colonies. Holmes also paraphrased a quote from the General Strike of 1926, "Give the miner a bath and he'll store coal in it" with Crum's comment about the menial Functionaries on *Inter Minor*, "Give them a hygiene chamber and they store fossil fuel in it".

Holmes' script significantly reduced the importance of the Doctor's sonic screwdriver. In Episode One it was Jo's skeleton keys that released the duo from Major Daly's cabin (the Doctor stating that his screwdriver only worked on electronic locks), while in Episode Two the Doctor used a string file to saw through a barrier to Circuit Five (the file reappeared in *Frontier in Space*). The screwdriver did appear at the start of Episode Three where the Doctor detonated some marsh gas.

Before rehearsals went ahead there were various rewrites affecting the first scene with Major Daly, Claire and Andrews in Episode One (in the original script Claire saw *Lady Be Good* four times which was changed to *Chu Chin Chow* for recording). Jo was to take the book that

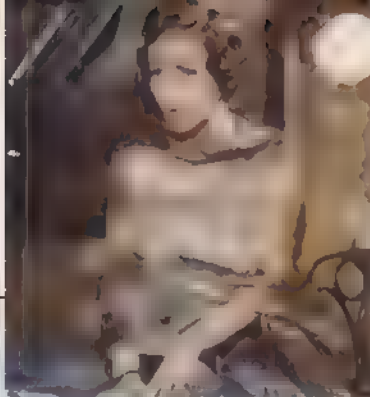
Burnham-on-Crouch Two days were spent at Howe Farm, primarily with Pertwee and Manning (the latter becoming stuck in one of the marshy areas when she had to wade into the river up to her waist). Letts chose the area for its almost limitless blank horizon which could pass quite suitably as an alien satellite of Grundel. The visual effects team put dry ice in the marsh to make it bubble and rigged up explosions for the detonation of marsh gas in Episode Three. For some of the shots of the Doctor and Jo running through the marshes in Episode Three, stuntman Terry Waish and extra Linda Regan doubled for the stars. Part of Wednesday 31st May was also spent at Carwoods Quarry at nearby Asheldham where Liminton's team set up some foliage to create the cave entrance.

SHIP BOARD SCENES

Location filming for the sequences on the SS Bernice was done on an appropriately dressed pensioned-off Fleet Auxiliary Vessel ship which was stationed on the River Medway, and was found by production assistant Chris D'Oyly John. The crew spent Thursday 1st and Friday 2nd June there filming scenes for all four episodes, with the ship never leaving the naval dockyard at Chatham (Letts shot his scenes from the side of the vessel away from its moorings). Several Indian extras were hired to appear as the ship's crew both on the final location day and in studio. There was also an armourer on hand for when Marter fired rifle blanks after the fleeing Pertwee and Manning. Also filmed was a shot of a seascape, onto which an image of a 1926 vessel would be CSOed in studio.

For this story, Pertwee wore a green velvet smoking jacket (varying the red or blue look for Seasons Eight and Nine). The star was also involved in an awkward incident while the crew were on the ship. Always keen to find interesting ornaments, Pertwee took a liking to a large brass ship's compass which, since the ship was due to be scrapped, he believed he could salvage. As it turned out, the compass was missed and the owners did wish to retain such items for separate sale. The crew were searched, causing the star to sheepishly return the missing item.

Additional special effects filming was done for most of the Drashig scenes in Episodes Two to Four. The Drashigs, of which three were built, were latex hand puppets moulded over a basic animal skull head. Inserts showed the puppets against colour photographic blow-ups of the marshland area, and also bursting through plaster bulkhead walls (which duplicated Liminton's set designs). Two of the models were purely hand puppets, but the third was a two-and-a-half foot long affair with a series of rods to control it in close-up crawling shots. By overcranking the camera, the movement of the monsters was slowed down to make



them appear even larger. This technique was also used for the shots of the Drashigs roaring behind controlled oil flames to simulate the burning marsh gas. Film of the Drashigs disappearing from the swamp in Episode Four was also shot, along with a brief insert of a stock spacecraft model landing against a photographic blow-up of Inter Minor's city complete with a burning gas jet in Episode One.

Because of the heavily segregated nature of the serial, the camera scripts were compiled as two separate items marked 'Planet' or 'Ship'. Pages relating to the first recording session were prefixed 'S', while those for the later taping days were prefixed 'P'.

Recording for the scenes on the SS Bernice and the interior of the Strobe (as the Scope had not been renamed) took place on Monday 19th and Tuesday 20th June, 1972. The first evening of recording was devoted to the scenes for Episodes One and Two, performed in sequence with some of the location sequences on the ship transferred to tape. The materialisation of the TARDIS at the start of Episode One used the standard roll-back-and-mix technique, fading a pre-recorded image of the empty ship's hold to a shot of the set with the police box in place. A recording break was scheduled to place in a crate of chickens to be discovered by Jo and the Doctor, a rare example of animals being used in studio.

In the scene where Jo attempted to prove that the TARDIS had slipped back to the Indian Ocean of 1926, a reproduction of the *London Illustrated News* for Saturday 3rd April, 1926 was acquired from the British Newspaper Library in Colindale, North London. This was seen in an insert shot recorded later that evening. Both episodes used a period gramophone recording of the popular tune *Five-Foot Two, Eyes of Blue* for scenes set on board the SS Bernice.

There were pauses in recording to line up the CSO shot of the Plesiosaur attacking. For these, the area outside the saloon door was replaced by a yellow CSO screen, and electronically placed into this was the monster itself, a latex glove puppet built over a fox's skull and manipulated to cue on a nearby model water tank set. For the end of Episode One more pauses were scheduled to remove the TARDIS from the hold set and line up the CSO shot of an unknown actor's hand dressed as Vorg's lifting a model TARDIS out of a yellow model set.

For shots of the SS Bernice's crew that would appear on the scope's glo-sphere, a fish-eye lens was fitted to one of the cameras to distort the picture to fit the globe in the later recording.

The sets showing the interior of the scope (referred to in the scripts as 'Shaft') were designed by Liminton after studying

electronic circuit boards, and incorporated some of the set elements used in *Top of the Pops* as well as sets of flashing lights. There were also various steps, raised walkways and even a slide built into the set. To increase the apparent size of this circuitry, Liminton devised some foreground miniatures used in some shots, and Letts' camera angles occasionally allowed the lighting ganties at the top of the studio to appear as upper levels of circuitry. Recording pauses were also scheduled to allow Pertwee and Manning to move around the set between shots. As the Scope was fired upon in Episode Two, dry ice smoke was blown across the set and the screen image was flared red by means of a video effect. Two other recording pauses allowed CSO lineups for the shots of the giant spiked screw-driver stabbing down, and Vorg's huge eye looking in through a hexagonal hatch.

Recording on the second evening again dealt with the scenes for Episodes Three and Four generally in sequence, with some of the model film transferred to tape (including a CSO shot of Vorg's giant hand holding back the Drashigs). A scene in which the Doctor explained about the Miniscope allowed Pertwee to use one of his comic voices in imitation of a showman's patter. After the initial shaft scenes, an insert shot of Terry Walsh doubling as the Doctor falling down the extractor shaft for the intended climax of Episode Three was recorded.

One of the Drashig puppets was used in studio on this day in the same manner as the plesiosaur – as a puppet that could move on cue against a yellow background and be added by CSO into videotape or film sequences. Scenes in Episode Three saw the Drashig CSOed into the ship's hold set after it burst through the bulkhead, with blanks fired in studios under supervision. The Drashig was also CSOed onto a film sequence as it burst through a model deck to be shot by Major Daly. The Drashig also appeared through the bulkhead hole as Andrews hurled his dynamite, with the CSO flared out to give the resulting explosion. CSO also placed the dead Drashig at the foot of the shaft as the Doctor left the Scope at the intended start of Episode Four.

The appearance of the Doctor in the Scope's circuitry was achieved by roll-back-and-mix as was his later disappearance with Jo (again augmented by dry ice smoke). CSO was used to show Jo in the ship's hold staring through the bulkhead hole to 'see' the Doctor on the shaft set. After she herself climbed through the hole, there was then a videotape edit while Manning moved to join Pertwee.

With the first studio recording completed, all the cast apart from Pertwee and Manning were released, and rehearsals began for the second taping session. Playing Commissioner Kalik was Michael Wisher, whom Letts had previ-

ously cast as Rex Farel in *Terror of the Autons*. The other two Inter Minor officials were also *Doctor Who* veterans. Peter Halliday, playing Chairman Pletrac, was Packer in *The Invasion* as well as providing voices in *Doctor Who* and the *Situnans* and *The Ambassadors of Death*. Terence Lodge, cast as Orum, had been Medok in *The Macra Terror*. As the two Lurman entertainers, Vorg and Shima, Letts cast Cheryl Hall and Leslie Dwyer. Both were later to find TV fame in sitcoms, Hall as Shirley in *Citizen Smith* while the last years of Dwyer's career were spent in *Hi-De-Hi*.

The sequences on Inter Minor and two brief scenes in a small cave set were taped over Monday 3rd and Tuesday 4th July. As the Doctor and Jo did not feature in any of the Inter Minor scenes for Episodes One and Two, the series' stars were not needed in studio on Monday 3rd. Camera rehearsals on both days were covered by a film crew from a special programme called *Looking In* which was due for transmission on 7th November, 1972. This showcased BBC television in part of the celebrations of the Corporation's first fifty years. The crew filmed Letts directing from the gallery, Dwyer rehearsing without his false moustache, the TARDIS being moved on and off the set and also CSO line-up shots with the Drashigs (one of which, showing a model of Kalik in the creature's mouth, was never used in the finished serial).

COLOURLESS ALIENS

Holmes' script described the Minorians as tall, thin grey humanoid – grey-skinned, grey-haired and dressed in grey. The bald pates and grey hair of the Minorian officials were not applied very carefully, and in the heat of the studio had a habit of peeling off and wrinkling (most notably with Peter Halliday in the closing scene of Episode Four). Originally it had been intended that masks would also be used for the three principal Minorians, but this idea was abandoned as Kalik, Orum and Pletrac were all required to show a wide range of expressions. Chairman Pletrac was distinguished from his two colleagues by his long grey cloak.

As Shima, Hall wore some decorative spring-mounted balls in her hair which were tacky items found by Acheson in a gift shop to represent planets orbiting the sun. Acheson also gave Vorg a transparent bowler hat which steamed up when Dwyer became excited on set.

CSO was used extensively for the Inter Minor sequences (which were generally set in an area the script called the Vol-Dome), with the landscape of the planet and skyline being a model placed in shot over yellow backcloths draped behind the sets. The sets included several balconies and raised walkways, referred to as the 'Higher Level', which Holmes' script indicated was the territory of the Ruling Official Caste. Another panel on the wall adjacent to the Vol-Dome was a yellow

CSO board (which the script referred to as a video column), onto which images could be placed of the Lurmans for the Minorians to monitor, or colour patterns as Pletrac checked the micrographed document in Episode Two.

The Functionaries were described in Holmes' script as being squat and brutish, and the extras playing these creatures all wore identical grey rubber masks. Stuntman Stuart Fell played the Functionary who dared to ascend to the Higher Level and fell from the balcony when shot by Kalik at the start of Episode One. Although credited in *Radio Times*, he was not credited on screen. This stunt featured in *Looking In* as Fell took a dive into an out-of-shot mattress. A feedback video image using deliberate signal interference created the effect of the handheld eradicator fired by Kalik, filling the picture with black lines. A red glow was superimposed on the end of the weapon (referred to as a laser automatic in the camera script) in a cutaway shot. Holmes' original script indicated that this rogue Functionary would not be shot, but restrained in a net by its fellow Functionaries when it went berserk.

THE CARNIVAL'S CAGE

The Scope was described in Holmes' script as a cross between a juke box and a samovar (a Russian tea urn). The prop used for most of the serial had various compartments that could be opened on cue, an aggronometer control and a few warning lights to flash on its control panel. A mixture of CSO and inlay was used to place the images of the specimens onto the glo-sphere of the Scope, with these coming from videotape recorded in the previous studio (events on the SS Bernice), an image from another set (the Ogron and the Cyberman) or in the form of film (for the Drashigs). For shots such as the view of the Ogron in Episode Two, multiple CSO and inlay was used to combine the scope, the fish-eye lens view of the Ogron and a CSO background caption slide of an alien planet. Stuntman Rick Lester appeared as an Ogron, as he had done in *Day of the Daleks*. Extra Terence Denville appeared as a Cyberman (referred to in the script as 'Monster') wearing a helmet and diving suit from *The*

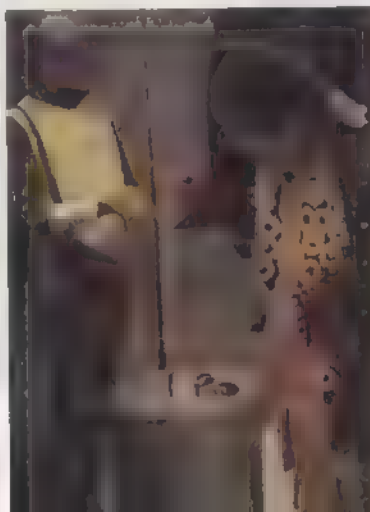
Invasion, but with the back of the helmet unfastened, shown over another CSO caption slide. Interference was also introduced into this shot to show the mild damage sustained by the Scope (the backgrounds to these creatures were referred to in the script as 'Strobe Limbo'). A soft red glow was superimposed on the Scope when fired upon by the eradicator detachment in Episode Two.

Initially when the TARDIS was removed from the Scope at the start of Episode Two, Dwyer handled one of the miniature effects police boxes, the prop initially found by Orum later in the episode. When the TARDIS grew to full size, a combination of models and CSO was used. After an initial cutaway CSO shot of the TARDIS prop growing in Orum's hand (with one camera zooming out from the TARDIS on a yellow CSO set) there was a brief shot of Orum putting a larger scale model down on the floor. The final shot, another cut-in taped at the end of the main scene, then saw the CSOed TARDIS growing to full size, after which the prop was moved into place in the immigration area set.

Scenes for Episodes Three and Four were recorded on Tuesday 4th, with a photocall on the cave and Inter Minor sets at the end of the camera rehearsals in the afternoon (showing Halliday out of full costume). Towards the start of Episode Four, CSO was used to show the miniaturised Doctor emerging from the base of the Scope and also to show him growing in size on the floor (a cutaway shot), after which there was a recording break for Pertwee to move over to the Vol-Dome set from the yellow CSO area. Roll-back-and-mix was used to show the Doctor vanishing as Vorg activated Phase One, followed by a cut-in shot of Pletrac firing at the Doctor's machine – again using the feedback interference pattern. The machine itself was rigged with a small explosive charge to detonate on cue.

When the Drashigs escaped from the Scope in Episode Four, CSO was used to show the puppets towering over Vorg, Shima and Kalik. The prop was manipulated live in studio on the yellow CSO area by two effects assistants dressed in yellow. Since the full eradicator effect was too difficult to combine into the CSO image, a simple inlay effect of a red glow was superimposed on the target instead as Vorg opened fire. Many of these shots using the Drashigs required a lot of lining up of the cameras and were done as cut-ins.

The destruction of the Scope saw a flash charge exploding on the prop, followed by a recording break where the prop was replaced with a melted version of the glo-sphere. Roll-back-and-mix was then used for the appearance of the Doctor and Jo and the disappearance of the TARDIS at the end of the serial. Following this, two brief scenes of Pertwee and Manning on the cave set for





Episodes Two and Three were recorded, after which the title captions for the serial were taped. This concluded taping for the recording block and afforded the two stars a two-month holiday before filming started in September on *Frontier in Space*.

Regular composer Dudley Simpson provided around twenty minutes of music which mixed synthesized sounds from the Radiophonic Workshop with a conventional underscore.

Carnival of Monsters was the final serial in which the sound effects were provided by Radiophonic Workshop soundman Brian Hodgson – the only member of the original production team from 1963 still working on the show. After ten years at Maida Vale, Hodgson was now keen to leave the BBC. His new company, Electrophon, was a recording studio which offered electronic music capabilities akin to those at the Radiophonic Workshop. One such customer was Thames Television who, early in 1973, were setting up a new science-fiction series called *The Tomorrow People*. Electrophon existed for four years until Hodgson returned to the Radiophonic Workshop in 1977, and in the 1980s became head of the workshop, replacing Desmond Briscoe.

THEME CHANGE

During 1972 Letts had the BBC Radiophonic Workshop devise a new version of the opening signature tune – the first substantial reworking since Delia Derbyshire's original realisation in 1963 (although there had been minor reworkings in both 1967 and 1970). This theme, performed by Paddy Kingsland on the EMS Synthi 100 (nicknamed the 'Delaware' after the location of the Workshop on Delaware Road) sounded far more electronic than the *musique concrète* version of 1963, reflecting the increasing use of synthesisers in popular music.

Unfortunately, when viewing Letts' first edit of the serial, the Head of Drama disliked the new title theme. There also had to be major deletions in parts of the serial to trim down the initial edits to fit a twenty-five minute time slot. Episodes Two and Four in particular had overrun, and since much of this material was essential to the plot, scenes in Episodes One and Three were deleted so that these key scenes could be reworked at new points in the story.

Episode One lost several establishing scenes concerning the arrival of the Lurmans and the background to events on Inter Minor. As Vorg prepared to remove a plate on the Scope and extract the 'loose object' (the TARDIS) inside,

Shima looked at the Minorian officials and commented on how unfriendly they looked (Vorg replying that all officials look unfriendly). Shima was not keen to come to Inter Minor and would have rather stayed on Demos, and Vorg tried to assure her that once outside the immigration area they would have a wonderful time since the city had no equal in the Acteon System (the same system as Metebelis Three). The showman also claimed that they were there at the express invitation of the president, and that the natives had never seen any other aliens.

This scene led to one between Kalik and Orum in which the outbreaks of violence amongst the Functionaries were discussed. Kalik knew the truth behind these rumours, and although he was the brother of President Zarb was not part of his inner circle. Zarb preferred to put confidence in the old and the weak-minded such as Pletrac, who was appointed a tribunal chairman due to his age and his expertise on alien life forms. Kalik voiced his feelings that aliens should not be allowed on Inter Minor, since it was currently the cleanest and healthiest world in the galaxy. His fears of a second space plague, spies and alien saboteurs made it clear that he would conduct the admissions assessment very thoroughly.

Another long sequence in the immigration area was also heavily cut later in the episode. After the arrival of Pletrac, the chairman talked of bringing about minor behavioural changes in the Functionaries via education, and how Zarb believes that the anarchy was due to lack of variety in their lives (although Kalik sneered that they were well-fed and cared for). Pletrac then attempted to collect the data strips from the Lurman, addressing them in a form of pidgin-English: "We friends. You give magic talk-boxes alongum me. You very good fellow." This angered Shima, who had appeared before the crown heads of the galaxy, while Vorg believed this to be a servant language. Talking to Shima he explained that Inter Minor was a mystery planet, having cut itself off from the stellar system thousands of years ago in a great space plague. Only a few score Minorians survived and had shunned outsiders – hence they would never have seen anything like the Scope which should allow them to return to Lurma with a million credit-bars each. At this point, Vorg tried to find his microdriver to remove the 'alien matter' from Circuit Three.

Episode Two had various small cuts, and the scene in which Vorg and Shima tried to explain the concept of entertainment to the admissions tribunal (and Vorg's use of the document micrographed by the Great Zarb – a Wallarian wrestler) was removed and inserted into Episode One. The first cut was made to the start of the scene in which Vorg removed the miniature TARDIS from the

Scope, and had the data discs for the Lurmans being viewed on a wall video unit in the immigration area. When these appeared to be in order, it was decided to inspect the Lurmans' machine. After the removal of the TARDIS, Pletrac returned – still speaking pidgin-English – to hand back the data discs. After Shima mocked Pletrac's manner, the Lurmans and Minorians then started to converse properly with Vorg pointing out that he and Shima were both fitted with translator diodes. At this point, the tribunal started some ruthless questioning about the Scope itself.

Also in Episode Two, the shots of the Doctor and Andrews preparing to fight each other were trimmed down, and an aside from Shima to Vorg about the two 'new Tellurians' was placed later in the episode. A short scene after this in which the Lurmans speculated that the Tellurians were breeding was deleted totally. The other missing scene was the recovery of the humans on board the SS Bernice after the eradicator attack on the Scope. As Daly, Andrews and Claire revived, the Major commented that the extreme heat must have been due to sunspots and refraction in the atmosphere, whereafter Claire and Andrews went for another walk round the deck...

The end of a scene between Vorg and Shima in Episode Three was cut. When Vorg protested about the loss of his priceless collection if he should shut the Scope down to contain the Drashigs, Shima commented that she would feel sorry for the Tellurians because of their resemblance to the Lurmans. She dismissed the Scope as a rubbishy box of fourth-rate life forms.

The cliffhanger of Episode Three was removed completely. As the Doctor secured the rope taken from the hold and prepared to climb down the shaft, he heard a roar nearby and saw a Drashig advancing on him. Catching a foot in the rope as he backed away from the creature, he overbalanced and toppled down into the deep shaft... The resolution of the cliffhanger, as the Drashig fell into the blackness after him, revealed that the Doctor was hanging just over the ledge head-first, his foot still caught by the rope. The Doctor then climbed down the shaft and found the dead Drashig at the bottom (in the transmitted version). This was part of the material from the start of Episode Four brought forward to form a new cliffhanger. To rearrange these scenes, a sequence with Jo in the saloon was cut in two and some lines of dialogue omitted.

PREVIEWS

As well as the sneak preview in *Looking In*, *Carnival of Monsters* was advertised in an eighteen-second trailer broadcast at 6.16pm on Saturday 20th January, 1973 directly after the final episode of *The Three Doctors*. The extract showed the

Serial PFP • Carnival of Monsters

CAST: Jon Pertwee (*Dr Who*) with Stuart Fell (*Functionary*) [1]†, Michael Wisher (*Kalik*) Terence Lodge (*Orum*), Cheryl Hall (*Shirna*), Leslie Dwyer (*Vorg*), Katy Manning (*Jo Grant*), Tenniel Evans (*Major Daly*), Ian Marter (*John Andrews*), Jenny McCracken (*Claire Daly*), Peter Halliday (*Pletrac*), Andrew Staines (*Captain*) [3].

† Credited in *Radio Times* but not on screen

EXTRAS: Bill Lodge, Aldwin Davies, Jo Murphy, P. Murphy-Grumbar, George Howard (*Functionaries*); Mohamed Shamsi, Albert Moses, Jagdish Kumar, Bob Babenia, Norman Commis, Rudolph Ramil (*Indian Seamen on SS Bernice*); Rick Lester (*Ogron*); Terence Denville (*Cyberman*); Terry Walsh (*Double for Doctor Who*); Linda Regan (*Double for Jo Grant*).

CREDITS: Written by Robert Holmes. Title Music: Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Special Sound: Brian Hodgson. Film Cameraman: Peter Hamilton [2-3]. Film Sound: Derek Medus [2-3]. Film Editor: Peter Evans [2-3]. Visual Effects Design: John Horton. Costume Designer: James Acheson. Make-up: Angela Seyfang. Lighting: Clive Thomas. Sound: Gordon Mackie. Script Editor: Terrance Dicks. Designer: Roger Liminton. Directed [and produced] by Barry Letts. BBC © 1972.

UK BROADCAST DETAILS

Episode One	27th January, 1973	5.50pm – 6.15pm
Episode Two	3rd February, 1973	5.50pm – 6.15pm
Episode Three	10th February, 1973	5.50pm – 6.15pm
Episode Four	17th February, 1973	5.50pm – 6.15pm

Repeat Details †

Episode One	16th November, 1981	5.40pm – 6.05pm
Episode Two	17th November, 1981	5.35pm – 6.00pm
Episode Three	18th November, 1981	5.40pm – 6.05pm
Episode Four	19th November, 1981	5.40pm – 6.05pm

† On BBC 2 as part of *The Five Faces of Doctor Who*

Viewing Figures

Episode One: 10.3m (36th), Episode Two: 11.0m (20th), Episode Three: 7.8m (49th), Episode Four: 8.4m (27th). Repeats: 4.9m (12th*), 4.5m (14th*), 5.6m (8th*), 6.0m (5th*).

* Positions in BBC 2 charts only

No audience appreciation figures recorded

Doctor and Jo on the SS Bernice as the plesiosaur attacked and also Kalik gunning down the rogue Functionary in Episode One, over which announcer Gordon Clyde said: "Next week, Doctor Who starts a new adventure when the TARDIS lands amongst the hostile Drashigs. *Doctor Who* – Next Saturday at 5.50". There was further publicity in *The Sun* on the day of Episode One's broadcast when Letts talked about the two new life-forms in the story: Minorians and Drashigs.

It was the second edit of most of the episodes that were finally transmitted, although Episode One did go to a third edit. *Carnival of Monsters* was broadcast as the second serial of Season Ten on Saturdays at 5.50pm on BBC1 from 27th January, 1973. To accompany the listings in *Radio Times*, Frank Bellamy created three pieces of artwork (the art for Episode One of the TARDIS being a reprint of that used in *The Time Monster* Episode Four). These three pieces depicted Pletrac, a Drashig and the Doctor, with the artwork of Pletrac coming from a rehearsal shot of Halliday without cloak or breastplate, standing in his braces.

Ratings for *Carnival of Monsters* were good, but not as strong as the preceding tenth anniversary story, *The Three Doctors*. For the first week of transmission, competition on ITV took the form of *Sale of the Century* in London with other regions showing adventure series such as *It Takes a Thief* (ATV), *The Man from U.N.C.L.E.* (Granada) and *Riptide* (Yorkshire). With Saturday 3rd February, several regions changed their schedules, seeing the start of *Doctor at Large* on LWT and *Bonanza* on ATV. A letter concerning the serial appeared in *Radio Times* for the week of 15th February, 1973 as Mrs Brenda G. Hyde of Chatham commented that her son was frightened more by the

music score than the monsters.

THE AUSTRALIAN CUT

A first edit of Episode Two was erroneously shipped to ABC Australia when they purchased the serial in June 1973, and this has been shown on many occasions complete with the Delaware version of the theme tune and several sequences not shown in the UK. It was broadcast uncut with a 'G' rating in Australia and was also screened in New Zealand in 1975. *Carnival of Monsters* was sold to the North American market in the mid-Eighties where it also screened as a television movie of one hour thirty-four minutes duration.

In the mid-Seventies Malcolm Hulke singled out Episode One of *Carnival of Monsters* for study in his book *Writing for Television* in the 70s as an example of a children's serial. The first three scenes of the script were reproduced after a brief explanation by Hulke, who gave some technical comments on Holmes' script. A short piece by Letts explained how the script was structured to work on different levels and how he tried to gear the show towards adults as well as children. Holmes himself then wrote about how *Doctor Who* was his favourite assignment, despite its technical problems.

The serial was novelised by Dicks as *Doctor Who and the Carnival of Monsters*, which retained several of the studio sequences that were deleted during editing. The book was published simultaneously in paperback by Target and in hardback by Allan Wingate in January, 1977, both sporting a cover by Chris Achilleos. Later numbered Book No. 8 in the Target Library, stocks were rejacketed and issued with a new Alister Pearson cover by Virgin in May, 1993 as *Doctor Who – Carnival of Monsters*. Around 1981 the story was also read

onto a three-hour talking book for the blind by Gabriel Woolf.

Carnival of Monsters was retained at the BBC Archives in its original form of a 625 line colour two-inch videotape. In 1981 producer John Nathan-Turner selected it to represent the Pertwee era in a season of archive repeats on BBC2 under the title of *The Five Faces of Doctor Who*. This ran on consecutive days from Monday 16th to Thursday 19th November, 1981 at around 5.40pm. In *Radio Times* the programme listing for the final instalment was accompanied by a small photograph of Pertwee from *The Time Monster*.

The repeat of Episode Four was actually cut by forty-four seconds to remove a small amount of material in the last scene. This was the sequence in which Vorg intrigued Pletrac with the Magun Pod Concession (a new version of the slight-of-hand trick "Find the Lady"), where several close-ups of Pletrac revealed that Halliday's bald headpiece had slipped quite badly. In addition to this new copy of Episode Four, a new copy of Episode Three was taken from the original tape whereafter the master was junked due to deterioration.

The viewing figures for the repeat were all inside BBC2's top twenty for the week, with the final episode attracting six million people. This was quite reasonable considering that both BBC and ITV were broadcasting their early evening news programmes at around this time.

The BBC Film and Television Archives retain copies of the originally transmitted episodes on two-inch videotape along with the first edit of Episode Two sold to Australia and the shortened version of Episode Four broadcast on Thursday 19th November, 1981. It is thus a potential future video release.

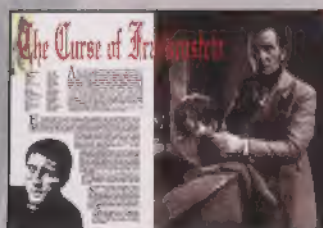
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